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Saturday 17 April 2010

amateur photographer

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EXPERT GUIDE

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TOP TIPS



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THE ART OF MACRO
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EXPERT ADVICE



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ELEMENTS 8

PART 5

Master the
tools of Full
Edit mode

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Amateur Photographer For everyone who loves photography

MOULDING the imperfect photographic process to force it to produce an accurate representation of what we think our eyes can see is never a straightforward matter. The first trick, I always think, is in identifying the difference between what our eyes see and what our brain makes of those pictures. Our eyes see in movie mode, and our brains take multiple stills from that movie to create something that is a cross between a montage and a Hockney joiner. Using short-term memory, we blend images of different exposures and various focus points to create a complete view of the scene in front of us. We can look into the shade and combine what we see there with what we see in

the full sun, and looking close and into the distance we generate a picture with infinite depth of field. A camera can't do this on its own, but with software and the right raw materials anything, it seems, is possible. If photography is about recording what we see, the camera is a poor tool, but software can step in to compensate for its shortcomings. In this sense, HDR and focus stacking can make up for what a camera lacks, and assist in telling the truth. Software cannot lie, but perhaps photographers can.



Damien Demolder
Editor

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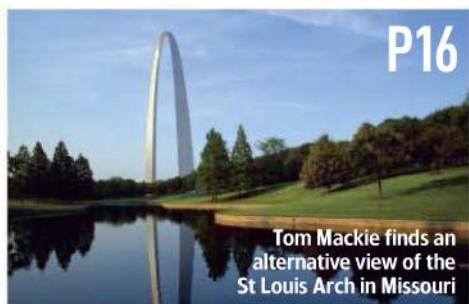
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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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THE AP READERS' POLL

IN AP 3 APRIL WE ASKED... Resolution apart, do the benefits of EVF systems outweigh the drawbacks?



YOU ANSWERED...

A Yes	29%
B No	40%
C I don't know	31%

THIS WEEK WE ASK...

Is focus stacking truthful photography?

VOTE ONLINE www.amateurphotographer.co.uk

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In the past, getting your images framed and mounted could be costly and frustrating, but now a number of companies provide such a service. Richard Sibley tries that of eFrame

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APNews

News | Analysis | Comment | PhotoDiary 17/4/10

“It is strange how famous the picture has become, far more famous than me”

Tennis Girl photographer dies, page 7



Chain cracks down on high-quality pics • Store refuses customer

BOOTS CUSTOMERS FACE QUIZ OVER 'PROFESSIONAL' PICS

CUSTOMERS using Boots' printing service are being quizzed about the origin of 'professional'-looking photographs amid fears the pictures may have been obtained without the photographer's permission.

The high-street chain confirmed the policy despite admitting it was 'over-cautious' when staff refused to print pictures taken by a photography student (see right).

A Boots lab in Coventry had refused to print a customer's photos because they suspected – wrongly – that they were professional shots illegally downloaded from the internet.

Photography student Joanna Ornowska was turned away when she asked staff to print portraits of her best friend.

'The staff at the shop said they looked professional and that I needed to write a letter with headed paper to show who I am, but I didn't have any,' Joanna told a local news agency.

'The staff said that they didn't

believe I'd taken them. It was crazy. Should I start taking very bad photos to be able to get them printed?'

Speaking later to AP, Joanna explained she had taken the images on a Canon EOS 5D Mark II that she borrowed from her university.

In a statement released to AP, Boots signalled its intention to take a hard line on photos that look too 'professional'.

A spokesperson told us: 'With the advent of digital photography, it has become increasingly easy for members of the public to make their own copies of photographs taken for them by a professional photographer, rather than obtaining these directly from the photographer.'

'To comply with copyright law and to protect intellectual property rights, express permission



satisfied that the photographer has given permission, we are breaking the law.'

Matthew Cope, from Copyright Directorate at the Intellectual Property Office, told us that it is not a 'criminal' offence for a store to print an image if it is not aware that printing would breach copyright.

'If they [the store] genuinely do not know (and don't have any reason to believe) that the copying would infringe, then they will not be liable for criminal infringement under Section 107 [of the Copyright Act],' he said.

However, Cope added that making a copy by printing is restricted under the Copyright Act (Section 16) and the store could be held liable under 'civil' law, even if it is not aware of the copyright situation.

'Customers should be aware that we will always make reasonable enquiries as to the origins of the photographs if they appear to be taken by a professional,' Boots added.

LATEST
NEWS
ONLINE

amateurphotographer.co.uk

Photo bought for \$10 could raise a fortune

WESTON PRINT SET TO FETCH \$1/2M

AN EDWARD Weston print bought by a photographer for \$10 at a gallery in 1927 was set to raise up to \$500,000 at auction as we went to press.

A young photographer called Bernice Lovett snapped up the print of Weston's now-famous 'Nautilus Shell' image on a visit to San Francisco's East West Galleries.

'Unable to pay the entire cost of the photograph at once, Ms Lovett paid for it in monthly 50-cent instalments,' said a spokesman for Sotheby's New York.

The photograph, which has remained

in the Lovett family's possession for more than 80 years, went on to become one of Weston's most well-known images.

It has never before appeared at auction and is estimated to raise \$300,000-\$500,000, according to Sotheby's.

'The print offered by Sotheby's is the ideal early state of the image, on matte-surface photographic paper, affixed to a large mount that bears Weston's early pencilled signature.'

The picture (see right) was due to be auctioned in New York on 13 April.



SNAP SHOTS

● Professionals are allowed to take pictures in Red Square following a ban overturned by Russian President Dmitry Medvedev. Previously, any professional photographer caught taking pictures was ordered to 'destroy them', reported the *Moscow Times*. Last month, AP revealed that Canadian firm Corel upgraded its digital photo enhancement software after a special request by the president, who is a keen photographer.

● Tributes have been paid to renowned music photographer Jim Marshall – famous for his images of legends such as Jimi Hendrix, the Rolling Stones and Bob Dylan – who has died, aged 74. Marshall's images appeared on more than 500 album and CD covers. He was a faithful Leica fan who was drawn to the brand after buying a Leica M2 upon leaving the US Air Force.



Do you have a story?

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A week of photographic opportunity

PHOTO DIARY

Wednesday 14 April

EXHIBITION Deutsche Börse Photography Prize 2010, until 17 April at The Photographers' Gallery, London W1F 7LW. Tel: 0845 262 1618. Visit www.photonet.org.uk. **DON'T MISS** Deer Park Walk (2pm-4pm) at Fountains Abbey and Studley Royal Water Garden, Fountains, Ripon, North Yorkshire HG4 3DY. Tel: 01763 608 888. Visit www.nationaltrust.org.uk.



Thursday 15 April

EXHIBITION Weegee, a 'major exhibition' by the renowned photographer, until 5 June at Profile Gallery, Cleveland TS12 1EG. Tel: 07903 548 554. Visit www.profilegallery.co.uk. **EXHIBITION** Unseen Portraits: 1968-2009 by Paul Joyce, until 16 May at Proud Chelsea, London SW1 5XP. Tel: 0207 349 0822. Visit www.proud.co.uk.

Friday 16 April

EXHIBITION by Annabel Elgar, until 22 May at the Wapping Project, Bankside, London SE1 9LR. Tel: 0207 981 9851. Visit www.thewappingprojectbankside.com.

EXHIBITION Sight, Unseen (explores how shadow and darkness function in photography), until 21 May at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org.



Saturday 17 April

DON'T MISS Brighton Photo Hunt 2010. Meet at 11.30am, Grand Central pub, 29/30 Surrey St, Brighton, East Sussex BN1 3PA. Visit www.myphotoweekend.com/brightonphotohunt. **EXHIBITION** Beyond the Boundary, explores the relationship between cricket, culture, class and politics, until 12 September at International Slavery Museum, Albert Dock, Liverpool L3 4AX. Tel: 0151 478 4499. Visit www.liverpoolmuseums.org.uk.

Sunday 18 April

DON'T MISS Photo Fest Ireland at Crowne Plaza Conference Centre, Dublin Airport. Billed as Ireland's biggest photo trade and seminar event. Tel: +353 (0) 1 459 808. Visit www.photofestireland.com. **EXHIBITION** Coastal Evolution by Luke Ellison, opens today until 2 May at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

Monday 19 April

EXHIBITION Photo Mirage by The Mirage Group of Photographers, until 9 May at The Stables Gallery, Bexley DA5 1PQ. Visit www.themiragegroup.co.uk. **EXHIBITION** Shaped by War: Photographs by Don McCullin, until 13 June at Imperial War Museum North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.

Tuesday 20 April LATEST AP ON SALE

EXHIBITION Spirit of the Wild by Steve Bloom, until 16 May in St Andrew's Square, Edinburgh. Visit www.spiritofthewild.org. **EXHIBITION** Stolen by Kingston University students, until 1 May at Arden and Anstruther, West Sussex GU28 0AG. Tel: 01798 344 411. Visit www.ardenandanstruther.com.

Public park portraits spark internet row

PHOTOGRAPHER TOLD TO DELETE CHILD PICS



Committed to defending your photographic rights!

THE SENSITIVITY surrounding photographs of children has forced organisers of a public arts event to review its rules.

A photographer has accused The Hampshire and Isle of Wight Wildlife Trust of being heavy-handed after taking him on as a volunteer and then ordering him to remove his portraits of children from a YouTube video about the project that he put together afterwards.

The photographer, who preferred not to be named, had taken the pictures at an event in Bitterne Park, Southampton, last September.

Called 'Land Draw', it aimed to encourage the public to take part in the Itchen Navigation Heritage Trail Project.

The trust had instructed him to shoot portraits on the first day of the event and candid photos on day two.

The photographer said he had ensured that parents of the children involved had given permission for the pictures to be published to promote the trust's work.

The photographer told AP: 'I thought that a gesture of good faith to the locals – and for the Trust – would be to make a video, and so I duly sent it a copy and notification of this.'

Despite the project manager raising no initial objection to his plan, the trust later told him that the YouTube video contravened its policy about photographs of children.

The photographer was told the images

in the video were 'too high a quality and standard and could easily be copied'.

This led the photographer to remove the entire video for fear of any legal consequences.

He told us: 'It is a little late and very heavy-handed of the trust to enforce such actions.'

'The images in the video are all my own work and I hold the copyright.'

The trust's spokesman Pete Hutchings confirmed that project organisers had taken on the photographer as a volunteer at the event.

Although the trust had received no complaints from parents about the images appearing on YouTube, it believes their publication by a 'third party' was 'not in the spirit in which the photos were taken'.

Hutchings maintained that the agreement signed by the parents only grants permission for the trust to use the images – for publicity in a local newspaper or on a website, for example.

He told us: 'We have to be very sensitive to child protection, and from the parents' point of view.'

Hutchings said that the subsequent publication of the images on YouTube 'breaks our trust with the parents who have given permission in the first place'.

However, he admitted that this is a 'bit of a grey area' and that it 'raises an issue we need to tighten up on'.

He added: 'You have prompted us to review the [agreement] wording.'

The trust refused to send AP a copy of the agreement that it gives to parents before a picture of their child is taken.

CHILD PHOTOS 'VITAL'



Scotland's Children's Commissioner Tam Baillie has said that photographs of children growing up are vital to their development and that rules on whether such pictures are banned should be standardised. Baillie (pictured) was responding to a BBC radio investigation that found councils across Scotland have 'widely differing policies on parents photographing children'. The BBC probe found that parents and relatives in 'many areas' have been banned from taking photographs by schools and local authorities.

The report paints a picture of confusion among many parents who told the BBC they were unsure whether they are allowed to take

photos or not. One council spokesman said: 'We don't have a policy'. Another admitted to the corporation: 'Oh God, this is a minefield.'

Baillie called for a standardisation of rules, ensuring children are protected without infringing the rights of parents. 'We all want to celebrate children's childhood and [photographs] can become some of the most treasured possessions for children, and indeed adults looking back on their childhood,' he told BBC Radio Scotland.

He added: 'These can sometimes be quite fraught decisions because of the complications of the legislation combined with a real desire of parents to celebrate childhood as children grow up. Some additional guidance on that would be helpful.'

Visit www.bbc.co.uk/news for details.

SNAP SHOTS

● American fashion photographer Peter Gowland has died, aged 93. Gowland was known not only for his pictures of Hollywood celebrities and female models but also for the Gowlandflex, a 4x5in twin-lens camera he invented. More than 600 units were made and it went on to be used by photographers such as Annie Leibovitz. The camera was also used by the US Army, Navy and the FBI, according to the photographer's website. Gowland also created the Gowland Pocket View camera. For details visit www.petergowland.com/camera.

● Sony says Alpha DSLR users can enjoy reduced high ISO image noise using the latest version of Image Data Converter software. Image Data Converter SR Version 3.2, which comes with all new Sony DSLRs, contains a new algorithm designed to reduce noise when converting raw files to JPEG format. It is most effective when processing images captured at ISO 800-12,800, but it's not compatible with the Alpha 100, says Sony. Existing users can download the software by visiting <http://support.sony-europe.com/dime/digistill/alpha/alpha.aspx>.



Do you have a story?
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Athena poster proved massive hit

CREATOR OF ICONIC TENNIS GIRL PIC DIES

THE PHOTOGRAPHER

behind one of the most widely published images of all time, 'Tennis Girl', has died.

Martin Elliott was 63 and had been battling cancer for the past ten years.

He captured his famous shot on a tennis court at Birmingham University in the summer of 1976, using a Nikon camera and Kodak film.

The girl in the photo was the photographer's then girlfriend, Fiona Butler, though many others later claimed to be the girl pictured, said Martin.

Speaking to AP in 2007,

Martin explained how the image attained iconic status when it was made into an Athena poster.

Although Martin did well from the photo, he said it harmed his career for a while.

'I didn't want to come to London and companies in the Midlands thought I would be too expensive to hire, even though I wasn't,' said Martin, who later lived in Truro, Cornwall.

'Technically, it's a good picture, but I had the luck of the Devil with the way it turned out. I was very pleased with the shot and offered it to

Athena – who turned it down. So I took it to a picture library, and gave them strict instructions that it shouldn't be used as a poster.

'A week or so later the library called me, apologising that they had sold it as a poster with a calendar printed on it – and to Athena. The deal was only for a year, but Athena printed the poster again the next year, with the next year's date on it. They had already printed a warehouse full, but they didn't have the rights.'

'I had them over a barrel and was able to demand 10% royalties – which I got. That original contract, for the first year, only paid £130.'

'Athena never owned the picture, though plenty of people still associate the company with it, so I still own it completely.'

'It is still in demand too.'



© MARTIN ELLIOTT

get at least one call a week about usage. In the summer, and during Wimbledon I get a lot more.'

'It is strange how famous the picture has become – far more famous than me – and now it is one of the most reproduced photographs in the world.'

Big fall in analogue sales in US

FILM CAMERAS 'STILL RELEVANT', SAYS LEICA

DEMAND for film cameras has plummeted, with analogue models accounting for less than 5% of Leica sales in the US.

Yet film cameras are still relevant to a 'new generation of photographers', according to the boss of Leica in the UK.

Roger Horn, president of USA-based Leica Camera Inc, told a North Jersey-based newspaper: 'We still make analogue cameras. We have an MP and M7, which are film cameras, but sales of those cameras have dropped way off. The market is really all digital.'

When asked what percentage of Leica Camera sales are film cameras, Horn replied: 'The film cameras are running under 5%.'

Responding to the remarks, David Bell, managing director of UK-based Leica Camera Ltd, said: 'Sales volumes vary worldwide.'

'In Japan, film is still considered very cool and there remains a specialist audience for our film cameras, in the fine-art world, for example. In Europe, there is also a strong following, but perhaps not to the extent of Japan. This is in contrast to the US where "new" tends to command greater attention.'



Arctic explorer Martin Hartley recently plumped for a film-based Leica MP instead of a digital camera because he feared that sub-zero conditions would interfere with the electronics

Bell added: 'In the UK, new Leica M film cameras (M7, MP) currently equate to approximately 6% of M cameras sold. Furthermore, there continues to be a great demand for film cameras in the second-hand market, making film relevant to a new generation of photographers, which we very much support.'

To read the full interview with Roger Horn, visit www.northjersey.com.



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Photographer of the Year named

PA PHOTOGRAPHER SCORES DOUBLE VICTORY

PRESS Association Images photographer Stefan Rousseau was crowned Photographer of the Year at the British Press Awards. Rousseau also won the title in 2009. Stefan's winning portfolio included Prime Minister Gordon Brown's visit to Auschwitz and an image of the Queen as she waited for her train to leave King's Cross Station in London (see above).

AP
THIS
WEEK
IN...

1950

tions may be found at www.amateurphotographer.co.uk

The Danger of Camera Shake

It is on this aspect of quality, or the alleged lack of it, in enlargements from miniature negatives that many consider that the 35-mm format is unsatisfactory where the final result is to be a large exhibition print; but I do not agree with this view, and as a result of many tests have come to two conclusions. First; it is possible to obtain from a miniature negative, or even a part of one, a 20×16 enlargement which does not fail in quality owing to lack of sufficient definition—and second; any failure to obtain this standard of definition in the negative is generally due to "camera-shake" at the moment of exposure.

By comparing 20×16 enlargements made from negatives taken under various conditions, such as standing in the usual manner, sitting with arms supported on one's knees or the back of a chair, or with the camera itself held on, or against, some rigid object, I have fully convinced myself that under the first-mentioned condition it is generally impossible, at any speed under 1/200th sec, to avoid the deleterious effect of slight movement of the camera. The act of releasing the shutter, however carefully performed, is liable to cause some movement, apart from any sway of the body due to tenseness of muscles or perhaps gusty weather. To use a tripod is, of course, the counsel of perfection, but one that most are not

Many considered 35mm film unsuitable for large exhibition prints, according to AP's *Quality in Big Prints* article, published this week in 1950. However, AP scribe C Roy Waterer strongly disagreed. 'It is possible to obtain from a miniature negative, or even a part of one, a 20×16 enlargement which does not fail in quality owing to lack of sufficient definition... Second, any failure to obtain this standard of definition in the negative is generally due to "camera shake" at the moment of exposure.' That's them told.

CLUB NEWS

Club news from around the country

KINGSWOOD PHOTOGRAPHIC SOCIETY

Steve Smith will present a talk entitled 'Emotions' at Kingswood Photographic Society on 23 April. Steve is due to show his past and current pictures, including his RPS Fellowship Panel work and images from Cuba and London. The event takes place from 7.30-9.45pm at St Barnabas Church Hall, Warmley, Bristol. Visit www.kingswoodps.co.uk.

BACUP CAMERA CLUB

The club hosts a spring exhibition of members' work on 24 April (10.30am-3pm) at St Mary's Parish Centre, Dale Street, Bacup, Rossendale, Lancashire. Entry is free. Tel: 01706 853 791.

NORTH CHESHIRE PHOTOGRAPHIC SOCIETY

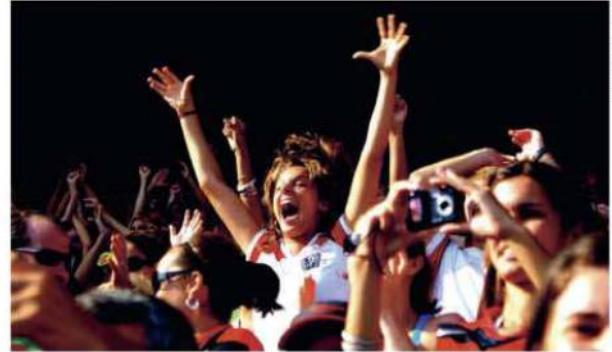
The society will hold its Annual General Meeting on 18 May where it will appoint a new president for the coming season. For details visit www.ncps.org.uk.

SNAP SHOTS

● A paparazzo ended up in hospital and another in jail after the pair fought to secure the best view of British singer Pixie Lott. The two were vying for the best spot to photograph Lott from a curb at Los Angeles International Airport. Stefan Saad, 42, was charged with 'felony battery' and released after posting \$50,000 bail. The other photographer, whose details were not released, was treated at a local hospital.

● An external flash power booster claimed to increase the maximum number of flashes possible and cut recycling time by 75% is to be distributed by Kenro. Priced £469.99, the Nissin PS 300 Power Pack is available in Canon and Nikon versions. It comes with two power supply sockets so two flash units can be used at the same time. For details visit www.kenro.co.uk.

● Image-enhancement software maker DxO Labs has added 70 new lens/camera combinations to its library of DxO Optics Modules. Digital SLR cameras with additional lens support include the Canon EOS 500D, Nikon D90, Olympus E-520 and Pentax K-7. For details visit www.dxo.com.



Amateur wins Sony award

BRAZIL FOOTBALL PHOTO VICTORY

AN AMATEUR photographer from Brazil has bagged tickets to the FIFA World Cup as winner of the Sony World Photography Awards Campaign category. Guilherme Junior entered a shot of supporters of Rio de Janeiro soccer team Flamengo (see above) in a contest that challenged amateur photographers to capture the 'magic and passion' of football from a fan's perspective.

'This year's winning image really conveys the true spirit and camaraderie of the cultural phenomenon that is football,' said Sony Europe's director of Brand Communications James Kennedy.

Sports photographer Delly Carr, who chaired the judging panel, said: 'This female fan epitomises football's energy and passion.'

LIVERPOOL FESTIVAL A 'DECISIVE MOMENT'

LIVERPOOL is set to host its first-ever international photograph festival. Called Look2011, the event will take place in May next year at galleries and exhibition spaces across the city. It will showcase new work by emerging and established photographers.

The four-day event will feature talks, workshops and will 'push the boundaries of contemporary photography', say organisers, who will appoint

an artistic director and festival manager next month.

Colin McPherson, chairman of the organising committee, said: 'This is a decisive moment for photography in Liverpool... The themes of the festival and events being planned allow for participation and interaction with the world of photography and will aim to educate, inform and stimulate debate.'

For detail visit www.look2011.co.uk.

LOMO'S CUSTOMISED CAMERAS GO ON SHOW



LOMO cameras customised by fans of the quirky camera brand have gone on show in London.

Twenty-five Diana+ cameras are being displayed at the Lomography Store as part of the Diana World Tour that takes place throughout April. 'Each is a complete one-off,' said a Lomo spokeswoman.

The Lomography Store London is at 3 Newburgh Street, London W1F 7RE. Tel: 0207 434 1466.



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AndyRouse@AP

Thoughts from a wildlife photographer's world

**THE AF-S VR**

Zoom Nikkor 200-400mm f/4G IF-ED was launched in 2003 with the marketing

message that it combines four key super-telephoto focal lengths in a single compact lens. The VR system is said to allow shutter speeds of up to 3EV longer than would usually be safe at any particular focal length, and with dual modes it can be set to compensate for normal or extreme movements. A built-in detection system recognises panning motions and switches to work only on vibrations in a single plane.

The AF-S Silent Wave AF motor is designed to work quickly, but without drawing attention, which obviously is a great benefit to wildlife photographers.

It is hard to believe such a long telephoto zoom would be described only as 2x were it attached to a compact camera, but it covers viewing angles of 4°-8° when mounted on a full frame or film camera body. On an APS-C body the focal range behaves as 300-600mm, while three TC teleconverters are available to magnify the focal lengths by 1.4x, 1.7x or 2x. Only the TC-14E II maintains AF, though.

**ANDY ROUSE**

is one of the world's most prominent wildlife photographers and a passionate

conservationist – two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer

Northern Soul

By John Bulmer

Until 25 April. The National Coal Mining Museum for England, Caphouse Colliery, New Road, Overton, Wakefield WF4 4RH. Open daily 10am-5pm. Tel: 01924 848 806. Website: www.ncm.org.uk. Admission free

AN EARLY pioneer of colour photography, John Bulmer travelled across the north of England in the 1960s recording everyday life in its industrial centres. His portfolio from this time was eventually commissioned by *The Sunday Times* for what became its first colour supplement, entitled *The North*. Said Bulmer: 'It didn't

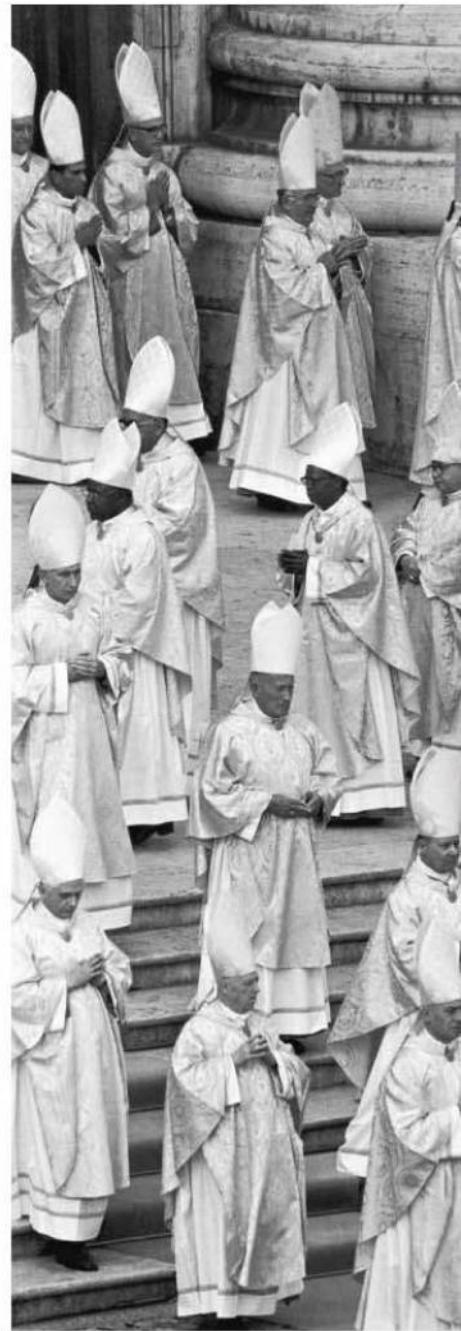
occur to anyone to take the north of England in colour – that was considered a black & white subject.'

Bulmer's fantastic series shows a region on the cusp of great change and in stark contrast to the grim and gritty black & white images that we now associate so strongly with the north.

EXHIBITION



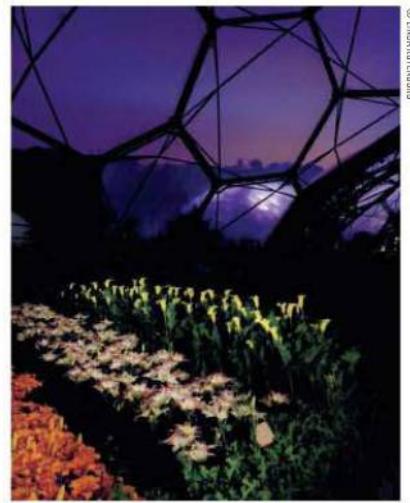
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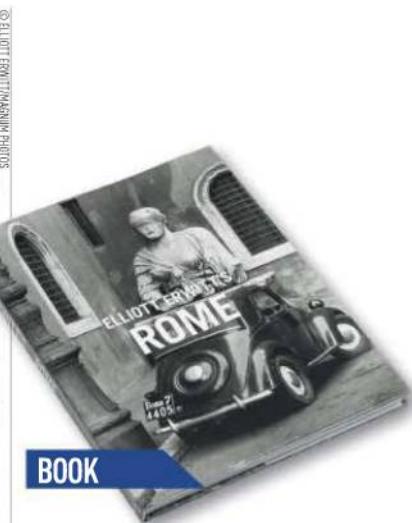
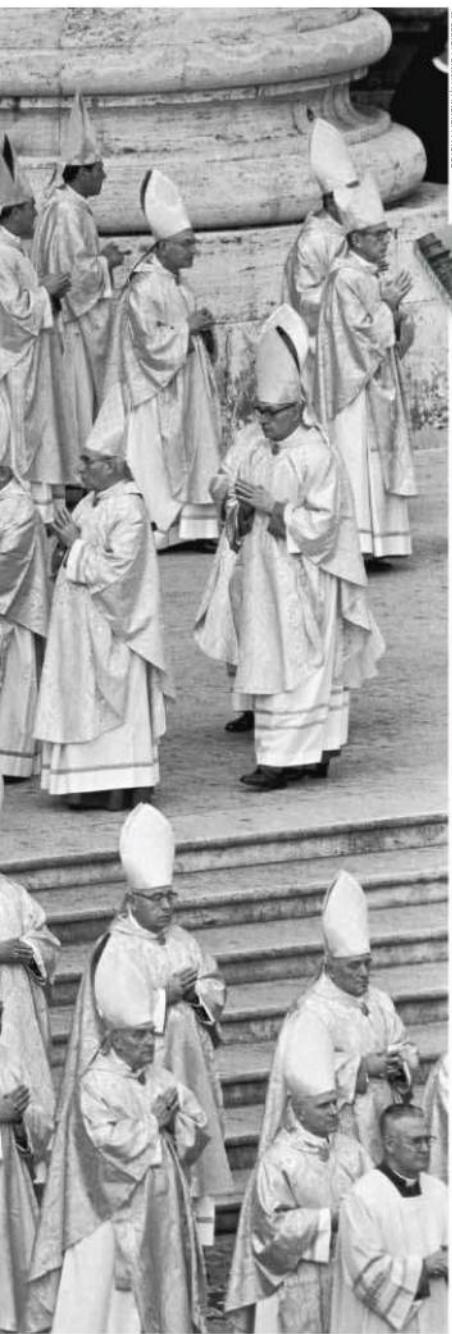
<http://michaelhughes.wordpress.com>

YOU have probably seen Michael Hughes' quirky images published in the tabloids or on any of his popular websites. In an ongoing project that would make Martin Parr proud, the Londoner-cum-Berliner developed an obsession for tourist souvenirs and trinkets, which he photographs to scale within an everyday scene to give it the impression of being real. Holding a plastic phone box with one hand, for instance, he will hold his camera in the other, lean back and capture it to scale within a street scene.

Here, in yet another blog, Hughes selects some of his more popular images and explains how he made them. In one entry, for instance, he states how the unpredictable behaviour of a camel kept him from using his standard technique of holding up an object to overlap another, so rather than replace the camel he simply added another to the scene (see left). What's revealed through Hughes' humorous tales is that he isn't taking a simple snapshot – a lot of planning and creativity goes into making each image. His style may not be your own, but this is an excellent chronicle of how to bring your ideas to fruition.



© LINDA RUMBLE



Elliott Erwitt's Rome

By Elliott Erwitt
teNeues, hardback, 144 pages, £45,
ISBN 978-3-8327-9361-6



LAST week we brought you William Klein's Rome, and this week it's Elliott Erwitt's irreverent take on the Italian capital. In his typical fashion, Erwitt shows us the absurdity of everyday life and what this means for the citizens of Rome. We see old women being followed by a procession of cats, faces inadvertently mimicking those on the old Roman statues that still line the city streets, the throngs of tourists and Catholic worshipers and, of course, fashions bordering on the ridiculous.

You can't teach someone to have an eye for a photograph, which is what makes a talent like Erwitt's unique. In this series of bold, oversized black & white prints – many of which were taken in the past five years, but also dating back to the 1950s – Erwitt manages to capture the casual indifference that makes Rome and its citizens so distinctly Roman. You may think £45 is a lot to pay for a book like this, and it certainly is, but Erwitt is a living legend and this is one of his best releases to date.

variety of bold colours and strong light, she instead brings us a luminous landscape of muted colours and shapes amid swathes of blackness.

It's a fantastic idea and a highly original take on this staid niche of photography; the only trouble is the results are sometimes hit and miss. Her strongest images are the wider views and lower angles where flames glow from carefully placed torches and plants emerge from the darkness. Yet some of the close-ups of flowers simply look like underexposed first attempts and lack the gentle radiance of the others. This isn't a huge criticism, though, as on the whole it does work. It's a wonderful series, just perhaps in need of a little stricter editing. Rutenberg's creativity should be an inspiration to all.

BOOK

The English Garden At Night

By Linda Rutenberg
Thames & Hudson,
hardback, 176 pages,
£24.95, ISBN 978-0-
500-54373-3



USING only torches to light her scenes, Linda Rutenberg has taken the familiar garden photograph on a wonderful nocturnal journey. Eschewing the traditional garden



CONDENSED READING

A round-up of the latest photography books on the market

● DIGITAL PHOTOGRAPHY FOR THE OLDER AND WISER

by Kim Gilmour, £12.99 I'm always sceptical of books aimed at the 'mature' photographer as they seem to be a little patronising. How is someone in their 60s any different from someone in their 20s learning digital photography for the first time? Nevertheless, this is actually a very good primer, clearly explained and well illustrated.

● POSING BEAUTY

African American Images from the 1890s to the Present, by Deborah Willis, £35 Niche books like this have the potential to be hit and miss because of the limits of the subject matter, but that is not the case with *Posing Beauty*. Full of stunning images, with contributions from the likes of Bruce Davidson and Cornell Capa, this is an excellent collection of reportage and street photography that traces the highs and lows of black culture in America over the past 120 years.

● LANDSCAPES OF THE RIBBLE

by Andy Latham, £16.99 A pictorial map of the River Ribble, Latham charts its course through some of England's most dramatic landscapes, most stunningly the Three Peaks region of the Yorkshire Dales. You've seen all this before, but Latham uses the light well and paints a beautiful picture with his camera.

● ORDINARY LIVES

by Rania Matar, £28 In the aftermath of Israel's brief but fierce war with Hezbollah in Lebanon, Rania Matar set about capturing the residual confusion and devastation. Her body of work, which she combined with another project documenting the lives of Lebanese women, is some of the freshest imagery to come from this conflict. Her bold black & white series suggests incredible trust from her subjects.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

PROBLEM SOLVER

I have a problem with the screens on the back of digital cameras, and I know that I am not unique in this. I find that seeing the pictures on the screen of my DSLR is difficult in bright sunlight, even when I have a shade.

When I had to replace the compact camera I always carry in my pocket, none of the options had an eye-level viewfinder. Not only does this mean that seeing the image in bright sunlight is difficult, if not impossible, but it is also a known recipe for camera shake.

Then I found the answer to both these problems. While rooting through one of my many drawers of collected junk, I came across a pocket slide viewer. I realised that this would work on a screen just as well as a slide. I removed the frosted plastic back and placed the view over my SLR screen. It gave me a perfect view of the screen. I then placed it over the Live View display on my compact camera and held it to my eye. Apart from the fact that it is a bit 'dotty', I have a viewfinder equal to or better than an SLR. Holding it in place is fiddly, but a couple of small pads of Velcro will do the trick and yet allow instant removal before pocketing the camera.

Peter Miller, Suffolk

You can't beat a dark cloth over the head, Peter – after all, it worked for the Victorians. It will make people think your compact is mahogany and brass, too – Damien Demolder, Editor

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

PHOTO FAKERY

The current hot topic of 'fake' photos – wildlife awards being won by infrared triggers (last year's snow leopard) and captive wolves – leads me to the question of conceptual photography. My personal aim of photography is either to bring humour to the audience or let them experience the captured moment, such as a sunrise or mist across an ocean – or simply to receive from the viewer a vocal 'Wow!' or 'Ahh'. Surely an image holds value purely in its aesthetic attributes; from a layman's perspective, a good photograph is a good photograph. People are not interested if I have spent the past week in a hide in the freezing cold using an infrared trigger to get that one moment where a rare animal crosses my path; nor are they interested in the depth of field, aperture and so forth. To them, if it looks good, it looks good.

As long as I acknowledge how I came to take the photo when asked, admitting that it was actually taken in a zoo and that the sun was not actually there and was just pasted in afterwards, then apart from the purists, who cares? Are we all losing sight of our real goal to bring to others a pleasing photograph?

Jason Chalk, Dorset

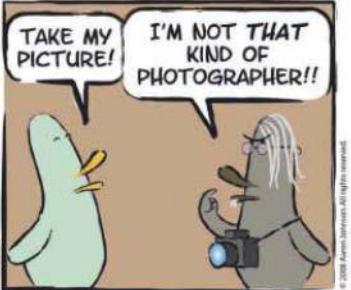
NOT SO SIMPLE

Malcolm Gee is correct (Letters, AP 3 April) in that the law lets us photograph in public places. However, the legal system is never as simple as that; any one situation is covered by several laws that give confusing and even contradictory interpretations. So you photograph a child in public: the mother is upset. Immediately we are talking conduct likely to cause a breach of the peace, invasion of privacy, outrage to public decency if paedophilia is assumed and, of course, obstruction of the pavement with your tripod.

It's easy to say, 'Take proper precautions and there should be no problems', but unfortunately those precautions don't have much to do with logic or even law. In cities terrorism is the main worry, but in suburbs and villages the big (and hysterical) shout is paedophilia. One idiot sees your camera, suspects the worst, gossips inflate those fears and, that's it, you're doomed. Terrorism has the big advantage over paedophilia in that it's fairly easy to prove you're not a terrorist, whereas paedophilia is an accusation that lingers long after police investigations reveal nothing suspicious. Remember that paediatrician who was driven from her home because stupid and illiterate gossips couldn't understand the English language? That could happen to you if you insist on claiming your legal right to photograph children in public.

So use common sense and never shoot children unless the circumstances are rock-solid safe. For example, every year there's a Beautiful Baby competition at Bluewater shopping centre in Kent. Armies of babies crawl in front of the camera, and 100 of the best shots are published in a large-circulation newspaper chain with not a

What The Duck



<http://www.whattheduck.net/>

A DOUBLE HELPING

As wildlife is one of my favourite photographic subjects, I always enjoy reading relevant articles and seeing pictures of animals. I was therefore delighted to be given a regular dose of wildlife in the 'new-look' AP in the form of Andy Rouse's weekly column, and a double dose in AP 13 March when Steve Bloom was also included. One of the things I liked about Steve's article was his admission that luck plays a part in wildlife photography. I agree completely, but in my opinion there are a couple of other important ingredients.

The first is patience (which is evident in Andy's approach, when he says he is prepared to wait 'for days eating worms' to get the shot he wants). The second is that we must almost develop a 'sixth sense'. For example, a couple of years ago I visited Chester Zoo, one of my favourite 'wildlife' venues, and I was at the zebra enclosure where there were a number of zebra spread out across the area. I cannot explain why, but I just had the feeling – a sixth sense, if you will – that two of the animals were heading towards each other. After a while (it seemed like hours), my hunch was rewarded when two zebra, with their heads still down feeding, moved closer to each other and eventually came head to head. Still eating, they each seemed oblivious to the other's presence. They stayed in this position for only a few seconds, but having anticipated what would happen I had my camera and zoom lens mounted on a tripod ready for action. I managed to get my shot before they separated and went their different ways. Steve Bloom would no doubt approve, as 'luck was on my side' and, like Andy, I was 'prepared to wait'. **Keith Hughes, Surrey**



You know, Andy only waits in hides for days so he can eat worms. I understand they improve low-frequency hearing *Damien Demolder, Editor*

breath of illegality because the respectable and responsible photo firm involved has taken all necessary steps to avoid problems. Yet it's next to impossible for an individual amateur photographer to shoot in public without stirring up trouble. It's not worth risking the inevitable result.

In the meantime, Malcolm, go ahead, shoot those kids and send in your prison address so you don't miss your weekly AP.

Ronald Walford, Kent

Oh dear, Mr Walford... *Damien Demolder, Editor*

A NEW SLOGAN FOR OUR TIME

'Take nothing but photographs, leave nothing but footprints, kill nothing but time'. Perhaps it's time that old slogan was changed to something that more accurately reflects modern times: 'Take nothing, not even photographs; leave nothing but fingerprints; if we catch you taking photographs, kill nothing but time in a cell'. The British Tourism industry could adopt this in time for the London Olympics in 2012; it would certainly leave people in no doubt as to what is allowed.

Grant Harris, West Sussex

What about 'A picture's worth... about three months inside'? *Damien Demolder, Editor*

THE JOY OF CONTAX

I was most interested to read the *Icons of Photography* article on the Contax RTS range in AP 20 March, as this was a camera I lusted after back in the days of film and manual focus but could never afford. It got me thinking that one of the joys of the RTS, and many other quality SLRs of those days, was their feel and the quality sounds of mechanical items such as the shutter and wind-on lever that gave a very tactile feel to photography. I remember the joy of using my Nikon FA because of such things.

Is this 'feel' here in the digital age? Probably not, and it's perhaps for this reason that film still survives long after it was supposed to have died a death. Many older and younger photographers like the results film gives, but also the physical

pleasure of using quality manual film cameras like the RTS. I saw one recently in a shop in Canterbury, Kent, and I still can't afford it!

**Nigel Cliff,
West Midlands**



GC BACK CHAT

AP reader Elaine Bowman has no patience for those who say that mono is king

JUST imagine if those pioneers of photography had come up with colour images from the start and black & white was still an undiscovered medium today. You wouldn't find me complaining!

I met my ex-husband in 1967. He was an obsessive photographer who took photos continuously during our marriage – most of them in what he termed 'glorious mono!'. He had a small and extremely smelly darkroom in our garage, into which he would disappear for hours on end. When he emerged – looking like a dishevelled mole – he would rave about the tones, shadows and highlights in his prints and other such terms that were like 'double-Dutch' to me. Although I wasn't then a photographer myself, I raved about how our twin sons' beautiful blue eyes and colourful clothes had been reduced to miserable black & white, totally flattening photographs of them. In short, I wanted reality – not my husband's misguided interpretation of it.

'But mono *is* real!' he would exclaim. He showed me harrowing images from Vietnam by photographers like Larry Burrows, insisting the photographs were all the more realistic for being in black & white. Not from where I stood – and indeed, still stand. We live in a bright, colourful world, so I needed to see photographs that showed this reality.

It was 1976 when I bought my first camera – an Olympus Trip. It wasn't so much a love of photography as the urgent need to see more photographs of our sons in 'glorious colour' that compelled me to buy my own camera. Sure, we have hundreds of pictures of them, which are cute, funny, candid – you name it. Yet because they were taken by my mono-maniac husband, only a precious few are in colour. All those bright, garish clothes and toys, not to mention birthday parties and family holidays, are reduced to drab greys.

My husband often told me the day would come when my colour enprints would fade while his pictures would outlast us all and leave me with egg on my face for complaining about his mono obsession. More than 30 years later his prints still look as good as new, but then, so do mine.

We are now divorced, but we have three gorgeous grandsons. I take pictures of them with my Nikon D40X while my ex has a Canon EOS 450D. Using Photoshop Elements 7, I'm getting wonderful colour prints. My ex, meanwhile, pops in every so often to show us his own efforts. Invariably, the family tell him they are really good. 'But would they not be nicer in colour?' I guess once a mono maniac always a monochrome maniac. Even in the digital age!



TOM MACKIE

As an internationally respected architectural photographer, Tom brings a wealth of experience to AP

PHOTO INSIGHT

BRINGING YOU ESSENTIAL EXPERT ADVICE EVERY WEEK

Tom Mackie recalls how he used to visit the St Louis Arch in Missouri as a child and why, when photographing this impressive structure years later, he resolved to find a viewpoint with a difference

THIS is the famous Gateway Arch in St Louis, in the US state of Missouri. It's a place that has a lot of meaning for me, because I grew up in nearby Iowa and we used to go to St Louis to watch the Cardinals baseball team play. I remember standing under the arch as a kid, holding a camera and taking pictures of the structure in 1966. I took this image in 2000, and returning as a professional photographer brought back many memories.

The arch is known as the 'Gateway to the West' because of its location in mid-west America. It's an iconic image of the city of

St Louis. As it's so large and the structure is so unusual, you can photograph the arch from different places around the city to show its various aspects. The view people often photograph is from the river on the other side, but I wanted to find something that was a bit more unusual.

I found this picturesque park just behind the arch. There was a beautiful lake and the water was crystal clear and still, so it was perfect for reflections. I liked how there was no city skyline to clutter the horizon and swamp the arch; it towered majestically above the water, unencumbered by buildings that might jostle for attention, and its reflection was reproduced perfectly in the dark inky water. Stripping away the other buildings creates a more minimalist scene, allowing the arch to slice cleanly through the clear-blue sky. Looking at this scene, you wouldn't guess you were in the heart of a bustling metropolis.

At the heart of this image is the tension between nature and man-made elements. By framing my composition so the arch is surrounded by trees and greenery, I was able to accentuate the sense of contrast between man-made objects and nature. I always try to incorporate contrast in my images either through colour contrast, exposure contrast or by creating contrast between elements within the frame. I think including contrast creates a stronger image (see *Talking Technique*, left).

This image is about design. It's less about the manipulation of light and more about how the structure fits into the landscape. I didn't want to photograph a 'section', as so many people do. The focal point of the image is the reflection in the water and the elliptical shape it creates when combined with the arch. I had to adjust my shooting position to ensure the arch and reflection were neatly aligned within the rest of the scene. The arch itself has a highly reflective metallic surface and reflects the remnants of the late-afternoon light beautifully. The result is a soft, golden, ring-like shape that cuts through the sky and water. I like the sidelighting here and the way it subtly illuminates the orange edge of the water.

Shooting late in the afternoon not only allowed me to make the most of the soft light, but it was also the ideal time to shoot a reflection shot. There was little wind so there were few ripples on the water's surface.

I used my Pentax 6x7 camera with a



75mm shift lens for this shot. The 75mm optic is the 'normal' lens for this camera. Although there are no straight verticals as such, it was vital to ensure that the cylinder shape was upright and not slanted. I wanted to fill the frame with the arch and its reflection, and using a wideangle lens would have made the arch smaller in the frame. I haven't cropped this image in any way.

I took a couple of shots from the left of this scene, but the compositions were less dynamic. When you look at the arch from this angle, the balance between the light on

Photography is all about contrast. If you look at any photographic image, more often than not it is contrast that has made a composition powerful. The colour contrast between a bright yellow sunflower and a brilliant blue sky, for example, will create impact – the sunflower will jump out at the viewer. Likewise, combining natural elements with constructed objects as I have done in the main image also creates contrast. The contrast comes from the tension between two very different elements that don't sit naturally together.

Spotting two interesting objects or features in a scene is one thing, but being able to balance the two skilfully to create a seamless whole is another. The challenge is to combine the elements in a way that is not jarring to the eye. Think about where the objects are positioned in the frame. What is the effect of placing one object in the foreground and the other in the background? How can you use perspective to create tension and balance? Asking these kinds of questions should help when thinking about using contrast effectively in your images.

In the image above, contrast comes from both colour and pattern. Here the tops of a white picket fence look bold and graphic against the luminous green palm leaves. Look for contrasting objects when you're photographing a scene and think about how you can angle your camera to make the most of them in your composition



the outside edge and shadows is what gives the arch its unique imposing shape. A good depth of field was important, as I wanted the scene to be sharply focused to the horizon. I set my camera to f/16.

I used Fujichrome Velvia film and I love the way this film brings out the green colours. If I had worked digitally, I may have been able to capture more detail in the trees on the left-hand side as there is more exposure latitude with DSLR cameras. When using film you have to be especially aware of contrast in light and dark

areas and compose your shot accordingly. For instance, if you can see detail in the shadows when looking through the viewfinder, these areas are likely to be less detailed on the actual film. You would need to compose your shot so the dark clumps of trees were not overpowering. It may be helpful to think about the distribution of 'positive' and 'negative' space when composing your shots. Sometimes you may want an area without much detail – if you are creating a more minimalist image, for example. Ultimately,

To see more images by Tom visit www.tommackie.com
For more on capturing reflections see next week's AP

it's how you control the contrast that counts.

I took a spot meter reading from the grass on the right-hand side. If I had exposed for the sky, the water would have gone so dark you wouldn't be able to see the reflection. Likewise, if I had metered from the water the sky would have been completely burnt out. I was looking for a midtone – a happy medium between the sky and water, and I used that as the basis for my exposure. **AP**

Tom Mackie was talking to Gemma Padley

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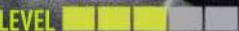
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Localised contrast control

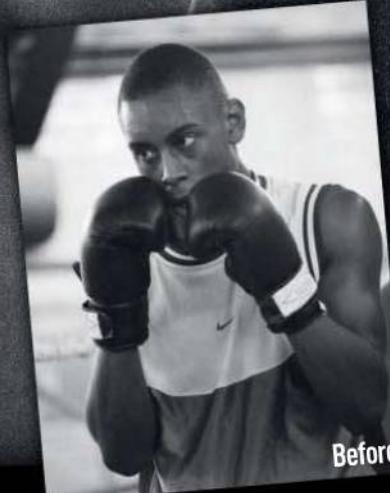
Chris Gatcum shows how to alter the contrast in an image using Curves adjustment layers and their associated masks

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RESORT

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SKILL LEVEL 

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PHOTOGRAPHERS face many challenges, but probably the biggest is contrast, especially with digital capture because there are times when you just can't record a full tonal range in a single shot – even if the contrast in an image does fall within the sensor's dynamic range. Sometimes, getting the exposure 'right' for the subject means you have to accept that other areas will appear lighter or darker than you want.

This image is a case in point. Although the exposure is acceptable for the subject, the background is too light and contrasty, while the contrast in the subject could actually do with a slight boost. The problem is a single adjustment can fix only one of these problems – you simply

can't reduce and increase contrast simultaneously.

In the traditional darkroom, the answer is (with multigrade paper) to use different grades of filter, from an ultra-low-contrast 00 to a high-contrast grade 5, for specific parts of an image, so a high-contrast area in the negative could be tackled with a low-contrast filter, and vice versa. This method translates directly to the digital darkroom, only now you have much greater control and can fine-tune the result until it's precisely what you want. The key to this is Curves adjustment layers and associated masks, with the former allowing you to make the 'non-destructive' changes to the image, while the latter enables you to pinpoint precisely where those adjustments will take effect.



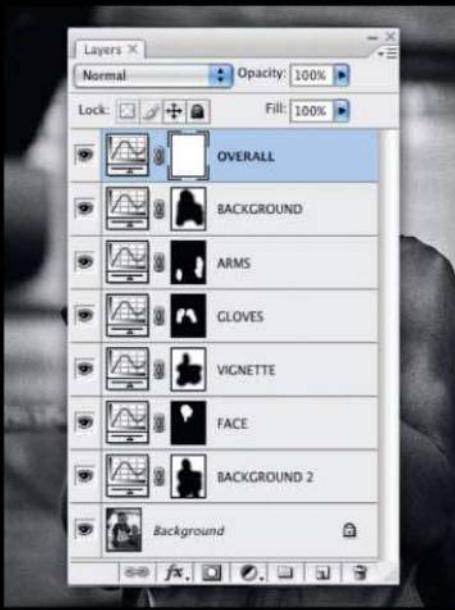
1 The first step is to darken the background and lower the contrast. To do this, I'm using a Curves adjustment layer (Layer>New Adjustment Layer>Curves, or choose Curves from the adjustment layers menu at the bottom of the Layers palette), which I've named Background2 so I know what it relates to. Clearly, the curve I've applied is affecting the whole image and has made the subject look a lot worse, but the only part of the picture I'm interested in here is the background – the subject will be 'fixed' in the next step.



4 So far so good, but the boxer's face could benefit from a little more contrast. As before, it's a case of adding a Curves adjustment layer and making the necessary adjustments to boost the contrast for the face. Again, this adjustment will affect the entire image, but that doesn't matter – the only bit to concentrate on getting right is the face. Once that's been fixed by the curve, the layer mask can then be painted out of the areas you don't want it to apply to.



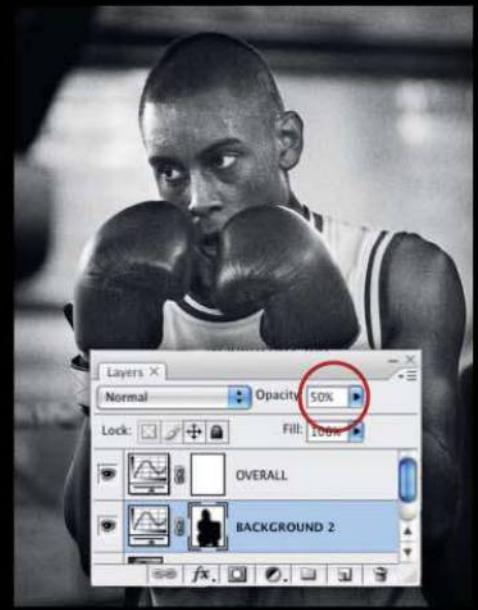
2 To localise the contrast adjustment so it is applied only to the background I'm going to edit the Curves adjustment layer mask. This is represented by the blank white box (the layer mask thumbnail) next to the adjustment icon in the Layers palette. Because it is blank, this means the mask is affecting the whole of the layer, and that's what we need to change. To edit the mask, click on the layer mask thumbnail.



5 From here, keep adding Curves adjustment layers, using each one to manipulate the contrast and brightness of a specific part of the image before modifying the mask so only the area you want to change is being affected. I've ended up with seven adjustment layers in all, including a gentle 'S' curve at the top of the layer stack to control the overall contrast. Each of these layers is named so I know which part of the image it is affecting.



3 Next, choose an appropriate-sized brush and paint onto the image where you want the mask to be 'removed'. As black is your foreground 'paint' colour and the mask is white, you are effectively 'deleting' parts of the mask from the areas you paint, so those areas are no longer affected by the Curves adjustment. Here, I've roughly painted out the entire figure so the Curves adjustment is only affecting the background, as intended. The layer mask thumbnail shows where the mask has been removed (in black) and where the curves adjustment still affects the image (in white).



6 Once you've added as many layers as you want, you can go back and fine-tune the curves by clicking on the layer thumbnail and making your changes in the adjustment window. In addition, you can edit the layer masks, and you can also reduce an adjustment layer's opacity to cut back the intensity of the adjustment. By manipulating and editing just these three elements you will have total control over the contrast and exposure throughout an image, and because you're working on adjustment layers the entire process is non-destructive.





David's award-winning photograph 'Hey Good Looking' is made from 61 separate source images

Canon EOS 40D,
Canon 35mm bellows,
1sec at f/4, 0.04
increments, -1/2EV,
mag 3.5x, ISO 100

Macro masterpieces

David Vennings tells **Bob Aylott** how focus stacking can turn your close-up shots of insects into works of art

WORKING from a country barn in a remote part of the Isle of Wight, David Vennings has a lifestyle more akin to a professor than a retired director of engineering for the lighthouse authority Trinity House. The solid oak door creaks as it opens up a bizarre isolated world of extreme close-up photography. 'Dead flies are absolutely fascinating,' says David, as he leads the way into his studio. 'Seeing the detail in the bodies of these flies through a camera lens is amazing. The colourful clarity is an unimaginable scene. It's the same with flowers, too. When you look at a geranium in the florist window, you would never conceive its true inner beauty.'

David has an eye for beauty, which, if you couldn't glean from his tastefully decorated home, you could surely ascertain just by looking at his award-winning image 'Hey Good Looking' that scooped the Isle of Wight Photographer of the Year competition in

2009 (this page). At the awards night, David's image of a fly's head was of such superior quality that it had other photographers' heads shaking in disbelief as they tried to work out how he did it. 'It's simple,' he says. 'Using a focus-stacking software technique, I've stitched a bunch of separate images together to make this final shot.'

David took up photography just four years ago, yet unlike most amateurs who long to take beautiful landscapes, he developed an obsession for smaller subjects. 'I was drawn to macro work by a combination of the level of detail I can get with subjects you don't often get to see up close, and my love for gadgets,' he says. 'Maybe it's my scientific background that attracts me to the apparatus required for this super-macro work, but I enjoy building the rigs that are needed for this type of photography.'

His 'rig', as he calls it, is impressive. Built from MDF using glue and brass

This leaf hopper picture is made from 47 separate source images. Canon EOS 40D, Canon 35mm bellows, 1/2sec at f/4, 0.02 increments, -1/2EV, mag 6.5x, ISO 100



Image 2 of 61



Image 21 of 61



Image 41 of 61



Image 61 of 61



screws, it has been constructed with all the loving care and skill of a professional cabinet maker. His small studio has a Heath Robinson appeal and the clinical cleanliness of a pathologist's morgue. On the table is David's rig and there, on the end of a pin, is a dead fly waiting to be photographed. David explains the technique that produced his winning image.

'In simple terms, if your subject is 1cm deep you start your focus behind the subject and then take pictures in increments, refocusing at each stage. You move the camera just a few fractions of a millimetre each time until you have passed through the 1cm mark,' David explains. 'To ensure that you don't miss any detail, you want to start taking your series of images from well behind your subject and finish well in front of it. Your subject may generally need 60 or 70 images, but I will shoot five extra in the front and another five behind to ensure that I haven't missed anything. My Zerene Stacker computer software then stitches them all together.'

Using a self-compiled chart that shows the depth of field at each aperture and focal-length combination, which he mounts on the back of his camera (see picture, page 26), David knows exactly what the increments between each picture have to be. 'I set my first point of focus behind the fly's body and



Gnat made from 51 separate source images. The light source was flash through a ping-pong ball diffuser

Canon EOS 40D, Canon 35mm bellows, 1/200sec at f/4, 0.02 increments, mag 6x, ISO 100



USING ZERENE STACKER

ZERENE Stacker software selects the tiny sharp areas from each image and stacks them together perfectly to produce the final stunning photograph.

The software is quite simple to use, says David. Once you've started the program, you will be prompted to add source images to the list of Input Files. To do this you can either drag-and-drop or add them by selecting File>Add File(s) in the Zerene Stacker menus. To stack them into an overall image, go to Stack>Align & Stack All, then save the result via File>Save Output Image.

'It doesn't matter how many images you have,' David says. 'The software shuffles the files, in my case 61, so they match the first one in position. It then gradually picks the plane of focus in each file and adds it to the start point, discarding all the

other out-of-focus detail. You don't end up with a huge file, but rather one file that contains all the sharp areas that have been extracted from each of your (in my case 61) images.'

'Any sensor dust spots on the final file can be retouched in Photoshop,' he adds. 'Then you just save the file as normal. It is that easy; I don't do anything once I have taken the photographs. The software does it for me.'

Zerene claims its software is designed for 'deep stacks' of an unlimited number of images and works on both PCs and Macs. You can download the software for a free 30-day trial from www.zerenesystems.com/stacker, after which the cost is \$39, \$89 or \$289 (around £25, £60 or £200), depending on which edition you want to buy.



Fly made from 47 separate source images
Canon EOS 40D, Canon MP-E 65 special macro, 1/2sec at f/5.6, 0.05 increments, -1/3EV, mag 4x, ISO 100

'Seeing the detail in the bodies of these flies through a camera lens is amazing'



Caring for your subjects

FOR THOSE, like David, who do not wish to harm their subjects, placing a fly or other insect in the fridge or freezer for a short amount of time will make the insect go to sleep and then wake up slowly, which is usually enough time to take a series of images without the insect moving position. Exposing insects to carbon dioxide also puts them to sleep – and for a longer amount of time – but exposing them too many times in succession can kill them. The best, and easiest, alternative is simply to find a dead insect. Dry, cool places like garden sheds are often full of perfectly preserved and intact specimens.

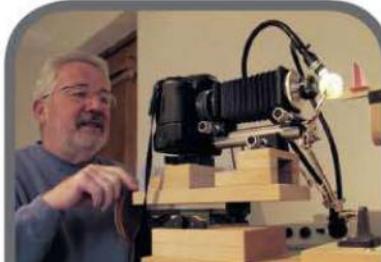


Lacewing made from 41 separate source images
Canon EOS 40D, Nikon E Plan 4x/0.1 microscope objective lens, 0.8sec, 0.015 increments, mag 7x, ISO 100

then take the pictures by gradually racking the lens backwards, depending on the increments, until the fly becomes out of focus again at the front end,' he explains. David always uses manual focus, because when working this close your autofocus can get easily confused and lock on to the wrong part of the subject. David's award-winning fly was just 2.4mm in depth, and shooting at increments of 0.04mm required 61 images to make up the final picture.

His apparatus may look slightly comical, but watching David work his magic is amazing. From the freezer he produces a fly he caught earlier (see page 25 for information about caring for your subjects). After some early misadventures trapping insects, David now uses a Pooter, a more humane apparatus used by entomologists and pest-removal experts that gently sucks up the insects into a tube and holds them against a soft filter until the inhalation is reversed and the insects drop into a jar.

Once David has his subject, he carefully places it inside one half of a ping-pong ball that has been cut in two. This helps to diffuse the two studio lights he uses to illuminate the subject, and it reduces unwanted highlights in the fly's eyes or body. Attached to a clamp is his Canon EOS 40D, fitted with a 35mm f/2.8 bellows lens, with a special microscope thread attached to the Canon FL bellows. On the back of his camera he has an FL-to-EF adapter, while on the front he has another fitted to take the lens. With the lights on and the ISO at 100, David takes an exposure reading using AV mode. With the mirror in lock-up position and



Enlarger lenses

USING a bellows unit like David's can give you a much closer look at your subject than using ordinary extension tubes, and using an old enlarger lens in reverse can give you even greater magnification at an inexpensive price. Enlarger lenses were designed for projecting magnified versions of a negative onto paper. While in the darkroom the back of the enlarger lens would be closest to your negative to project a larger version of it onto your paper, here you can turn it around so that the back of the lens faces your subject. In essence, you are using the lens within its original design conditions and exploiting its low field curvature and high resolution, thus making it ideal for David's 'super macro' technique.

'Maybe it's my scientific background that attracts me to the apparatus required for this super-macro work'



David's camera setup with his home-made increment chart that shows depth of field at each aperture and focal-length combination

using a remote shutter, he fires a test shot at 1.3secs at f/4, which is the best aperture for resolution, he says, with this lens.

Once set up, the photographic process is simple. With the lights on, he takes the first shot and then adjusts the focus backward 0.04mm. He takes his second shot, winds on the focus another 0.04mm and keeps doing this all the way across the subject until he reaches the end. 'I don't focus visually,' says David. 'Once I know the increments, I wind the camera backwards on a micrometer [a device used in mechanical trades for precision measurement] and press the remote shutter release at every increment.'

David sometimes uses an adapter ring to reverse old enlarger lenses, which allows for even greater magnification (see *Enlarger lenses*, left). He also makes his own bespoke adapters to attach lenses to his bellows.

To add an extra element to his images, David has a collection of small coloured background cards that can be lit separately for special effects. While adding colour and achieving a perfect exposure aren't problems for David, his biggest obstacle is a lack of space between the lens and his subject. When using his microscope lens, the working distance from lens to subject can be as little as 5mm, he says. 'That's when it gets tricky, but it's also when the fun starts. It's when you need to get creative.' **AP**

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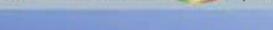
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AP's expert guide to photographing...

Forest scenes

I used the dense pine forest as an opportunity to shelter from a heavy snow storm. I kept the angle of the lens as close to 90° as possible, to avoid distorted verticals

Canon EOS 5D Mark II, 17-40mm, 1/8sec at f/11, ISO 100

I LOVE trees because they provide numerous opportunities for the photographer to stimulate positive emotions in the viewer. However, frustratingly, when they hang out together all tangled and gnarled in our native forests, they become very hard to photograph. Before I explain how to make a great composition within a forest, it's useful to explore the power that trees offer a photograph. This can give you an idea of the picture you want to take before you head into the woods.

When I walk through forests I feel different. I believe there are many reasons for this. The first is that, over generations, forests have provided us with building material, shelter, fuel, food and security. Admittedly, thanks to our modern lifestyles, it's difficult to appreciate their ancestral significance, but viewing images of them



Jason Theaker explains how to use competing lines and textures to your advantage to capture the perfect forest scene

evokes a touch of the primeval in me.

Trees symbolise purity and tend to evoke optimism. There is also a spirit of adventure intertwined with images of trees.

Finally, trees are simply humbling. They are our ecosystem's dominant life forms, and their impressive size and natural power are humbling to us mere mortals.

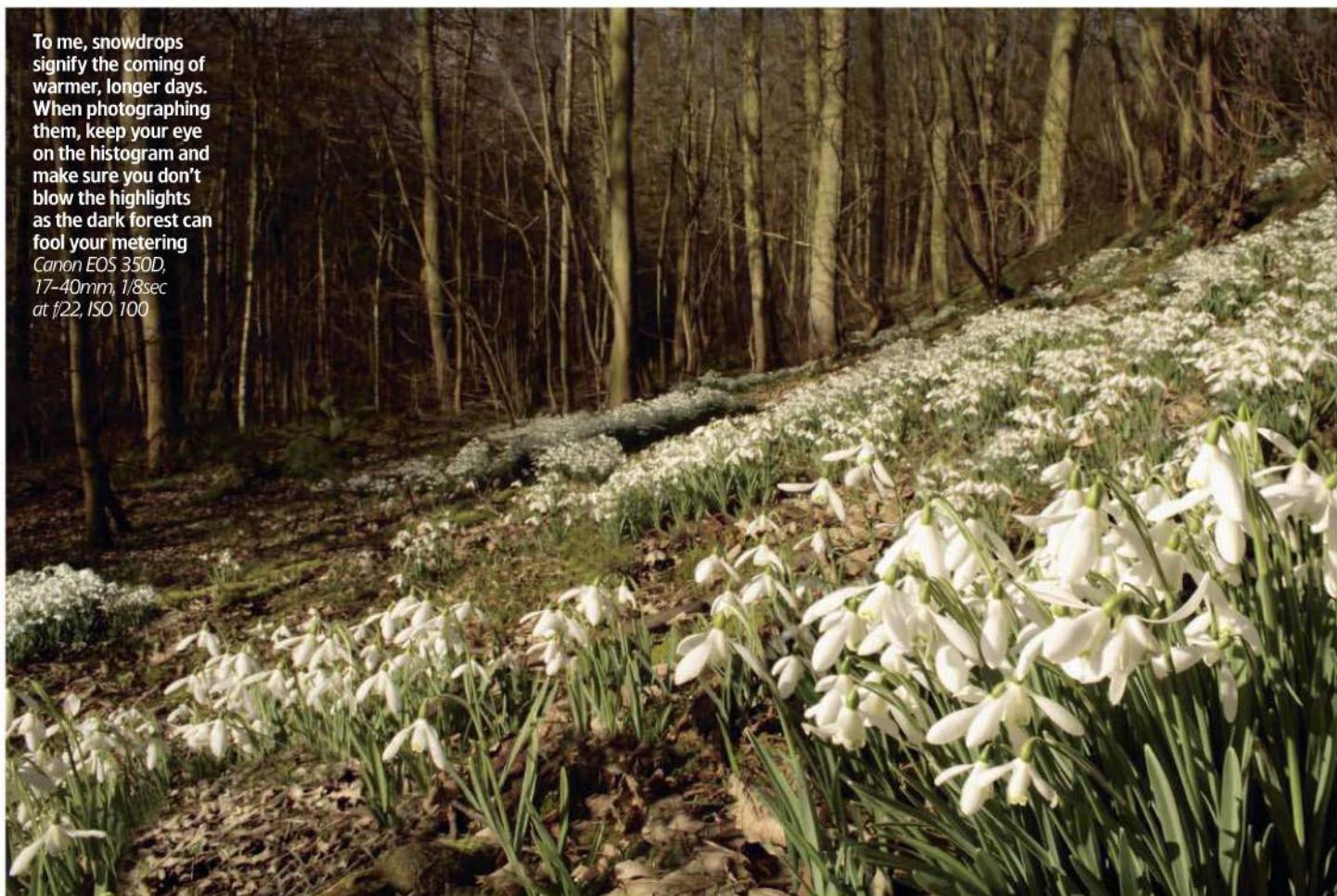
They stand tall like symbolic ecclesiastical structures, offering our landscape multitudes of architectural photographic subjects. All these emotions are stirred (as they will be for viewers of your work) when engaging with tree-based imagery.

So, having established that working emotions into our images is a key objective when it comes to subject choice, why is a subject that has such a wealth of emotive possibilities so very hard to photograph?

You may well have these emotions in mind when planning out your picture, but unless you're shooting pine trees, the often erratic and incongruous nature of trees' shapes can make it difficult to compose. Too many overlapping trunks and branches can make your subjects blend into a dark mess within your viewfinder. So what do you do and how do you overcome these difficulties?

To me, snowdrops signify the coming of warmer, longer days. When photographing them, keep your eye on the histogram and make sure you don't blow the highlights as the dark forest can fool your metering

Canon EOS 350D, 17-40mm, 1/8sec at f/22, ISO 100





DIFFICULTIES IN COMPOSITION

YOU MAY think that photographing forests would be a simple matter of turning up in the fog and, hey presto, job done. However, while most of us can place a lone tree in the top third of our snow-covered dawn field that's graphically majestic and stereotypically strong, or use the strong verticals of a pine forest to balance the eye, try doing that in one of our gnarled and tangled native forests without swearing. To illustrate my point, let's explore the foggy example above.

Before I begin, let me first make it clear that this shot isn't quite working. I had to dig it out of the archives and dust it off to illuminate some common compromises you will face. However, let's start with some positives.

There are plenty of strong horizontals broken up by differing thicknesses and subtleties accentuated by the mist. It's always good to juxtapose opposing elements, such as solid and delicate, soft and sharp, moving and static, and increasing the power of both by adding depth and tension. The naked winter trees in the mist work well to catalyse a mysterious bleak atmosphere, and the foreground up to and including the wall adds texture and balances the softness of the distant trees. These things combine to give the viewer a richer experience, but let's not forget the problems.

The biggest issue here is the sloping bank; the dense area in the bottom right of this image creates an uncomfortable imbalance, creating

Compositionally, this image doesn't work, with the biggest problem being the sloping bank in the foreground

tension in the top left. Try to think of a good composition as having balancing elements – this big area knocks it off.

Second, the markers 1, 2 and 3 represent irritating distractions to the composition. The tangled branches interfere with the smooth flow of your eye around the image. I have been known to bend back and move irritating distractions, and sometimes even clone out tricky customers. Obviously, in such areas it would be tricky to do any of these, which is why, until now, this image hasn't seen the light of day.

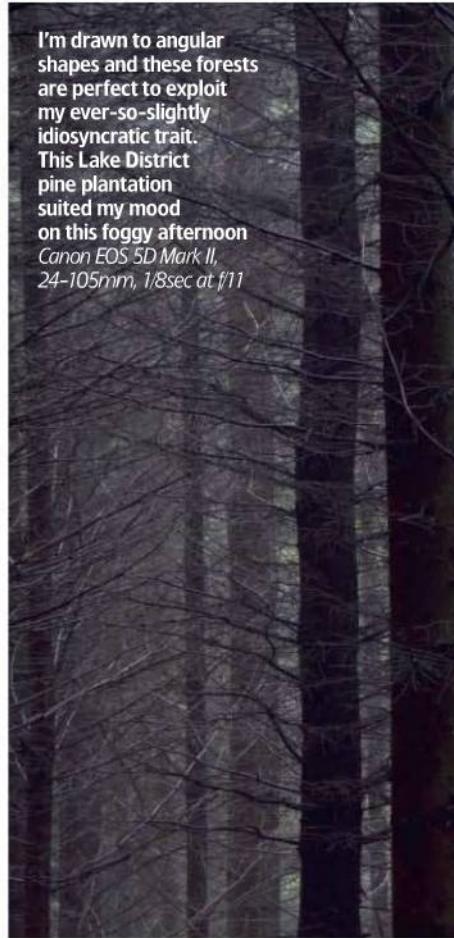
Item 4 is a compromise in composition and illustrates one of the main issues faced by the subject matter. In my defence, I was trying to use the foreground trunk as a barrier, but alas the solution (to move slightly up the bank) causes even more problems to the composition elsewhere, with intersecting trunks and unbalanced negative spaces.

Item 5 is also a very common problem alongside 1, 2 and 3 – an irritating branch that I should have moved as it hinders the smooth eye movement around the image.

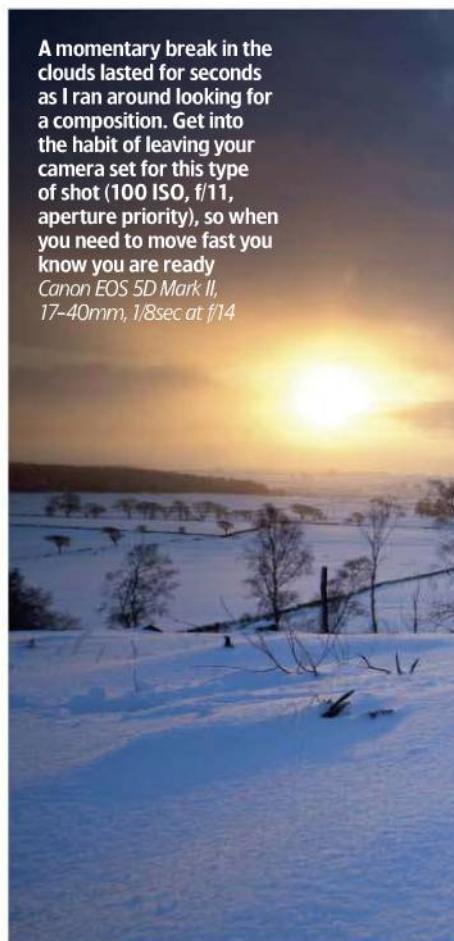
Finally, I wondered if a square crop would work better, as cropping out issues 1, 2, and 3 strengthens the diagonal into a more balanced composition. The only snag is that the upper left forking trunk looks really cool, but sometimes less is more. Anyway, let's examine some successful images to further emphasise these compositional elements.

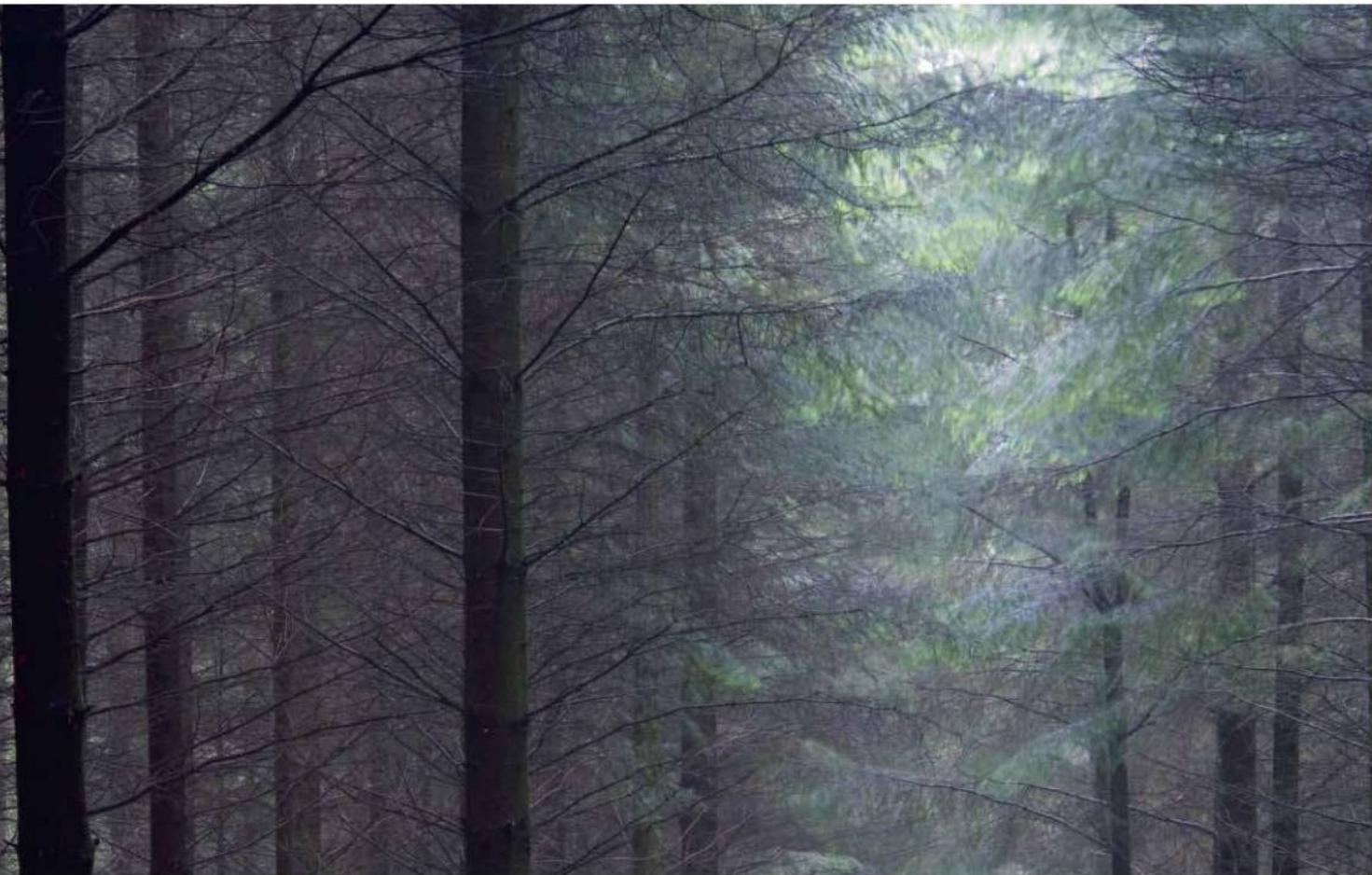
'It is always a good idea to contrast opposing elements, such as solid and delicate, soft and sharp'

I'm drawn to angular shapes and these forests are perfect to exploit my ever-so-slightly idiosyncratic trait. This Lake District pine plantation suited my mood on this foggy afternoon
Canon EOS 5D Mark II, 24-105mm, 1/8sec at f/11



A momentary break in the clouds lasted for seconds as I ran around looking for a composition. Get into the habit of leaving your camera set for this type of shot (100 ISO, f/11, aperture priority), so when you need to move fast you know you are ready
Canon EOS 5D Mark II, 17-40mm, 1/8sec at f/14





ANGULAR UNIFORMITY

THE MAIN difference here is the type (and structure) of forest. The pine plantation (above) offers a greater degree of angular uniformity, making the task of solving our three-dimensional compositional puzzle significantly easier. Again we have fog, which accentuates the subtle differences in shade and thickness, and yet again the delicate branches paradoxically add power and textural depth to the overall scene. Yet here your eyes move horizontally back and forth, momentarily resting between the dark trees clustered on the left third and the negative bright area pulling you back across to the right third, in a negative balance.

'Fog accentuates subtle differences in shade and thickness, and delicate branches paradoxically add power and strength'

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Shield bug

1 When David spotted this brightly coloured insect, he grabbed his camera and inched forward as close as he could, cropping the image later to fine-tune his composition
Canon EOS 40D, 60mm macro, 1/1000sec at f/5.6, ISO 640

David Handley North Wales

We featured David's colourful car close-ups in our *Reader Gallery* in AP 26 September 2009. This time he has sent in a selection of macro insect pictures. David started photography at the age of eight when he bought a Kodak Instamatic 127 camera while on holiday. He has no particular favourite subjects and says he is happy to explore many different areas. 'I find macro photography fascinating,' says David. 'I love trying to find an image in something I would normally overlook.' David's aim is to keep taking pictures as long as he finds it enjoyable.

2



Greenfly and tulip

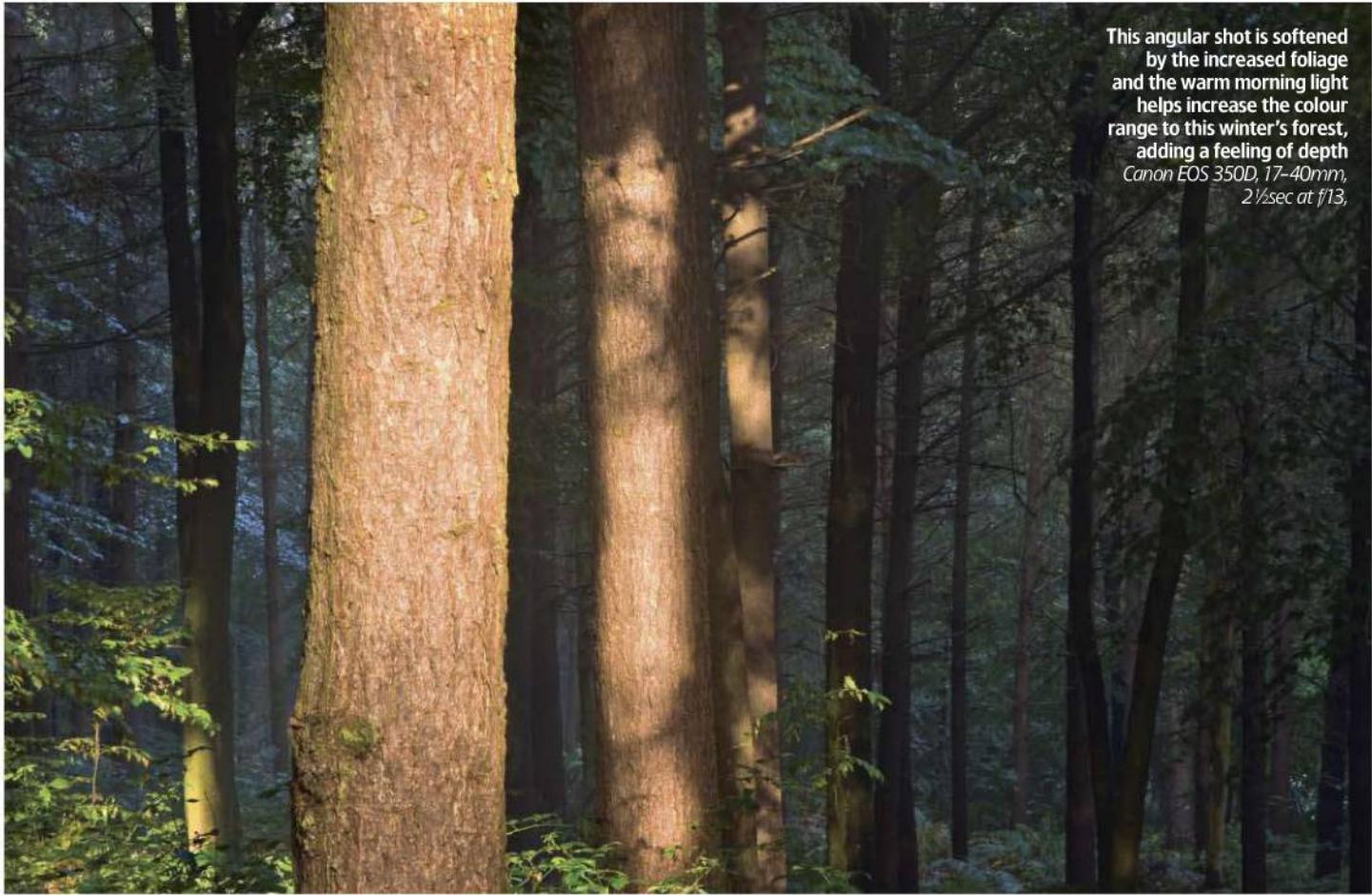
2 David's attention was piqued by the contrast between the green of the insect and the purple of the tulip petals
Canon EOS 30D, 60mm macro, 2.5secs at f/10, ISO 100, tripod



Spider and bluebottle

In David's rather grotesque image, he focuses on the bluebottle and frames his composition so the spider looms menacingly in the background

Canon EOS 30D, 60mm macro, 1/500sec at f/4, ISO 640

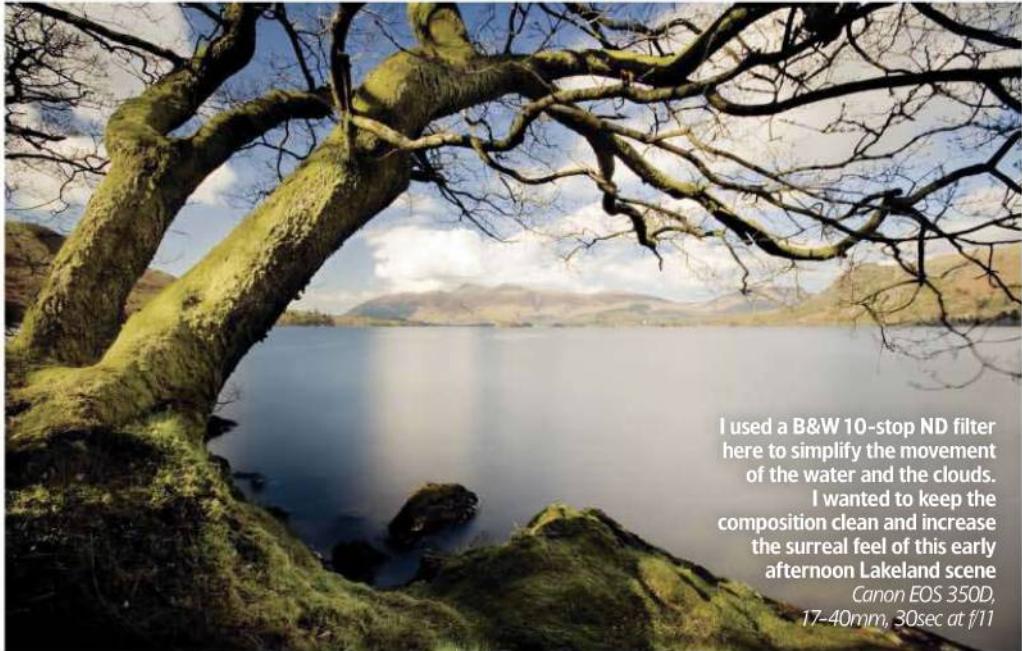


This angular shot is softened by the increased foliage and the warm morning light helps increase the colour range to this winter's forest, adding a feeling of depth
Canon EOS 350D, 17-40mm, 2 1/2sec at f/13,

LET THERE BE LIGHT

HERE again is a foggy pine forest (above), but this time I chose to shoot near a clearing, to exploit the penetrating light. The juxtaposition in colour temperature, hue and thickness works to stimulate depth and tension. The overall seasonal light results in a greater biodiversity, revealing a textural balance midway, but exploiting compositional strengths from gnarled native and angular managed locations.

This image pulls together previously mentioned compositional and atmospheric elements. Most importantly, though, it evokes physical and emotive depth. It frees the imagination to ponder so there is space to be quizzical, to get lost in memories of childhood. For me this shot draws emotions and catalyses the viewer's imagination.



I used a B&W 10-stop ND filter here to simplify the movement of the water and the clouds.

I wanted to keep the composition clean and increase the surreal feel of this early afternoon Lakeland scene

Canon EOS 350D, 17-40mm, 30sec at f/11

TOP TIPS

1 Look for forest openings and edges. Generally, light (and vegetation) will penetrate adding texture and colour variety.

2 Use streams to help break up the uniformity. They also offer good opposing points of interest.

3 Try to simplify and balance your composition. I blur my eyes through the viewfinder, which helps evaluate the compositional shapes.

4 Avoid harsh light as you will often bleach out areas. Try heading into the forest when it's overcast or misty.

5 Use wind with a shutter speed of over a second to add movement to softer foliage. This can simplify and increase the graphic power of an image.



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1



Lake and mountain

1 In this image of Mount Rainier taken from Tipsoo Lake in Washington, flowers create a colourful border that neatly frames the lake

Nikon D300, 18-200mm, 1/60sec at f/25, ISO 400

Autumn colour

2 Michel stood under the tree canopy to take this shot and has captured a wonderful array of autumn colours in the process

Nikon D300, 18-200mm, 4secs at f/14, ISO 200

Leafy river

3 Using a low angle, Michel framed his image to lead the eye from the leaves in the bottom left-hand corner to the gushing water behind

Nikon D300, 18-200mm, 1/40sec at f/18, ISO 200

Japanese maple tree

4 Tangled branches create depth, inviting the viewer to look closer into this mysterious scene in Portland's Japanese Garden

Nikon D300, 18-200mm, 0.77secs at f/13, ISO 200

Michel Hersen

Oregon, USA

Michel has also had his images featured in our *Reader Gallery* (AP 3 October 2009). His father was a keen amateur photographer and encouraged Michel to take up photography when he was growing up. In 2003, Michel concentrated on astrophotography and he has recently become more serious about taking pictures of nature. Citing mountains, rivers, waterfalls and lakes as his favourite subjects, Michel's aim is to capture the grandeur of nature and interesting light using the compositional techniques of 19th century American Hudson River painters.

With its powerful colours and snaking lines, this picture is just bursting with energy. The combination of the bright amber leaves and the lime and moss greens work brilliantly, while the twisting branches, like firework trails, explode from the gravel and whizz all around the frame. I love the before and after effects of placing it alongside the 'green' version, too.

EDITOR'S CHOICE

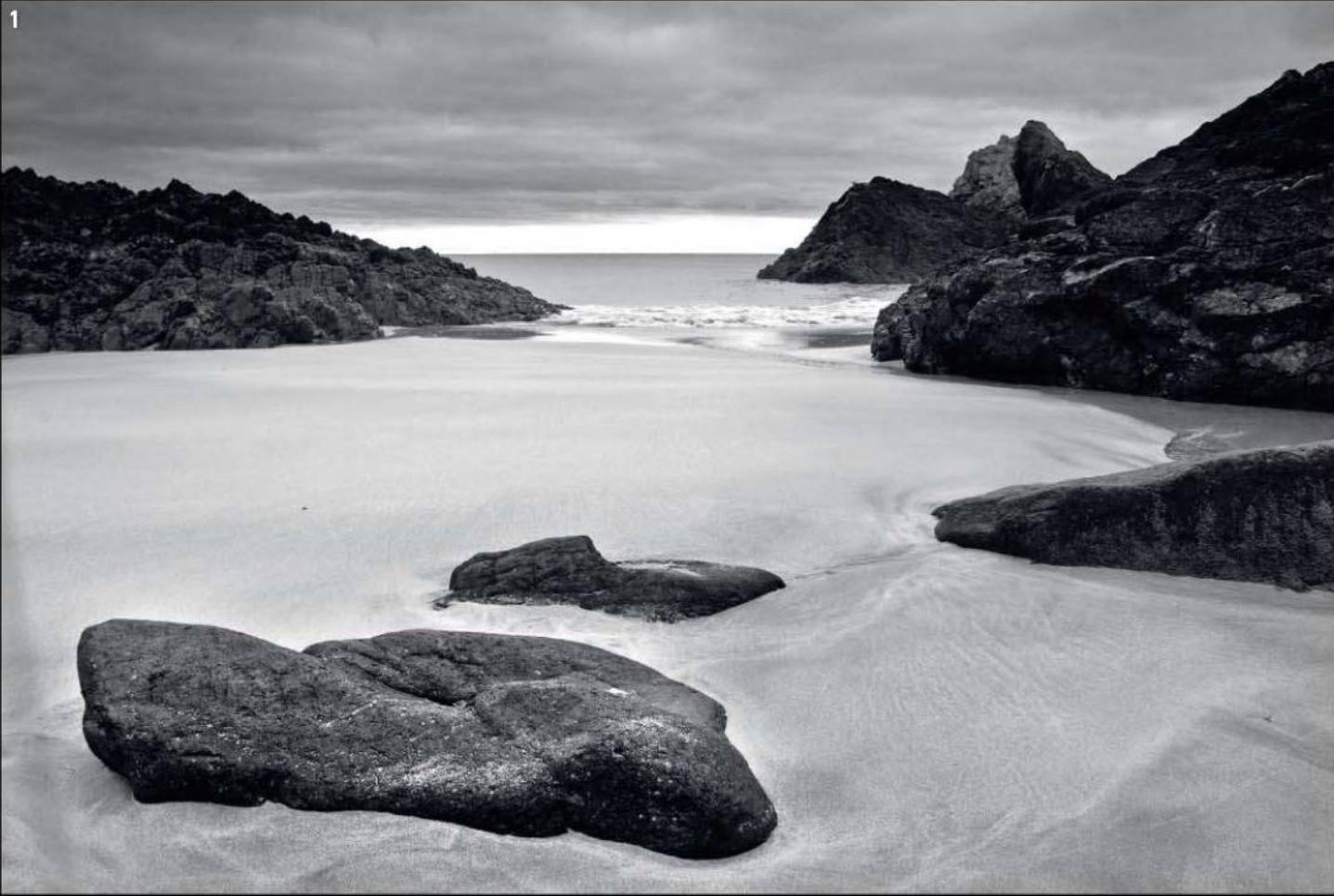
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3





Clive Smith

Bath

Clive, who is retired, started taking pictures at the age of 12 and has been hooked ever since. His first camera was a Kodak Brownie 127 and he currently uses a Nikon D200 with either an 18-200mm or 70-300mm lens. Preferring to concentrate on landscape and travel photography, Clive says his favourite locations are the Cornish coast, Snowdonia, the Lake District, the west coast of Scotland and Italy. His aim is to 'strive for perfection and take a once-in-a-lifetime photograph'.

Cove

1 Clive felt the simplicity of the composition in this image of Kynance Cove in Cornwall lent itself to a black & white conversion. Nikon D200, 18-200mm, 1/10sec at f/11, ISO 400

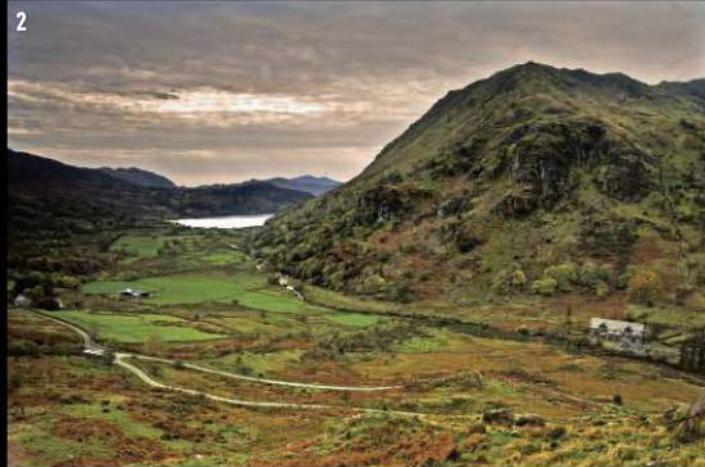
Valley

2 Shooting at the widest focal length of his lens, Clive captures the expansiveness of Nant Gwynant Valley in Snowdonia. Nikon D200, 18-200mm, 1/60sec at f/8, ISO 400, grey grad filter

Pier

3 'I didn't have a tripod with me when I took this image of Clevedon Pier in Somerset, but supported the camera with my knees,' says Clive. Nikon D200, 18-200mm, 1/10sec at f/9, ISO 200, grey grad filter

2



3



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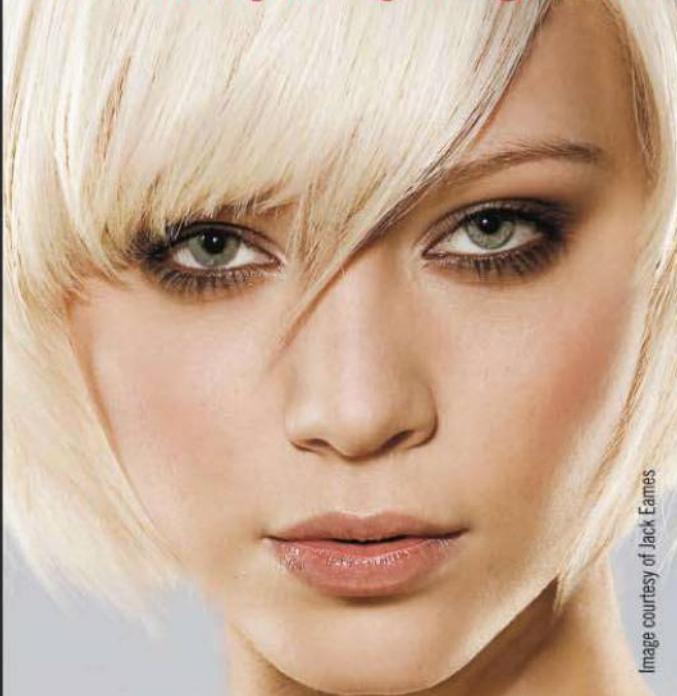


Image courtesy of Jack Eames

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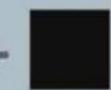


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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Black Rapid RS-5 camera strap £69

For more information visit www.johnsons-photopia.co.uk

CARRYING a camera on a strap around your neck may make it easier to take photographs, but after a day's shooting it can lead to a sore neck. Conversely, if you try carrying your camera on a strap over one shoulder it becomes difficult to shoot quickly and you can find the strap slipping. The Black Rapid RS-5 strap aims to solve both these problems.

The strap is designed to go across your shoulder and the camera is attached using a Black Rapid Fasten R-2, which screws securely into the camera's tripod thread socket. The weight is therefore spread across the shoulder and chest, with the camera resting in place against your hip. The Fasten R-2 makes it easy to take photos as the loop allows the camera to slide up the strap when it is needed and then back down when not in use.

As it is well padded, the strap doesn't hurt your shoulder and it even has pockets for memory cards, batteries and a mobile phone. Two of the pockets are opened and closed using strong magnets, making it easy to access them while the strap is on your shoulder.

I like the Black Rapid RS-5 camera strap, but at nearly £70 it is expensive.

Richard Sibley



Amateur Photographer
A nice break from convention, but too expensive
★★★★★

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Color Right Pro \$129 (approx £89)

For more information or to purchase visit www.colorright.com

THERE are plenty of white-balancing tools on the market that vary considerably in price, and which offer varying levels of sophistication and convenience. A straightforward grey card is good enough in many situations, but when light sources are mixed in colour and direction a more three-dimensional reading than can be offered by a completely flat surface is often required. White-balance solutions are generally so time-consuming and inconvenient that I had taken to using the matted silver surface of a Pentax limited-edition lens cap when taking pictures indoors at trade shows in fluorescent, halogen and tungsten mixed situations.

I saw the Color Right Pro at the Photo Marketing Association show in the USA. Its domed misty surface collects light from a wide arc, but an internal directional baffle allows you to prioritise the

Amateur Photographer
Quick and simple to use, but it's not cheap
★★★★★

lights you think are most important. With the dome to hand, switching from one setting to another takes as long as it takes to alter a custom white balance on your camera. I found the dome quick and simple to use, yet its design is sophisticated enough that excellent results are achieved in difficult situations. It is fairly bulky in the bag and not cheap, but it is effective. **Damien Demolder**



FORTHCOMING TESTS In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Leica X1

We test Leica's APS-C-format compact digital camera. It's got 12 million pixels, a Leica Elmarit 24mm f/2.8 Asph lens and a price tag of £1,395.

Canon EOS-1D Mark IV

Canon's high-speed, 16-million-pixel, APS-H-sized-format DSLR is put to the test.

£500 DSLRs

We compare the current crop of £500 DSLRs to find the best option for enthusiasts.

Plustek OpticFilm 7600i SE

Could Plustek's OpticFilm 7600i SE be the perfect scanner for archiving 35mm film images? We find out.

Panasonic Lumix DMC-G2

We test Panasonic's latest Micro Four Thirds camera featuring its new touchscreen.

Tokina®

Ultra Wide Angle Zoom. Super Sharp. Affordable.

Tokina's all-new 12-24mm lens is designed for use exclusively on Canon and Nikon Digital SLR cameras having an APS-C sized sensor. This gives the digital photographer an ultra wide-angle zoom lens that has the equivalent of an 18-36mm zoom range on a 35mm film camera, while maintaining a bright constant aperture of f/4.

It features a chrome-plated brass mount plate and all-metal zoom unit that can stand up to regular use, while advanced polycarbonate outer lens barrels reduce the weight of the lens, making it a pleasure to carry.

The chosen lens of freelance photojournalist **Paul Robinson**.

"Looking at the world through a lens is fascinating and capturing the moment is something very special. I enjoy being in the great outdoors and capturing the mood, atmosphere and emotion plays an important part in my work. I love the freedom of expression that photography gives me and Tokina lenses have enabled me to produce images that I never thought possible."

Amateur Photographer Magazine

"Definition & resolution are also excellent and without the aggressive sharpness for which Japanese optical forms have been noted... A first-class, state-of-the-art lens" **Geoffrey Crawley**

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Amateur Photographer Guide to Adobe Photoshop Elements 8



Part 5 Full Edit mode

In this second part of our look at the Full Edit mode of **Photoshop Elements 8**, we delve a little deeper beneath the surface. Last time, we considered ways to alter colour and tone. This time, we introduce selections as a way of enhancing specific parts of an image



SELECTIONS

THERE are many scenarios that benefit from restricting alterations to just a specific part of an image. As such, most image-editing packages allow users to isolate small sections of a photo and apply localised changes.

The idea is simple. When a selection is created in Photoshop Elements, the edges of the isolated area are indicated by a flashing dotted line – sometimes referred to as 'marching ants'. When a selection is active, any changes made to the image will be restricted to the isolated area. To resume full image-editing mode, the area has to be deselected by choosing Select>Deselect or pressing the Esc key.

The selection features contained in Elements can be divided into three groups:

- Drawing selection tools, or those based on selecting pixels by drawing a line around the part of the image to be isolated



- Colour selection tools, or those features that distinguish between image parts based on the colour or tone of the pixels
- Hybrid tools such as the Quick Selection tool, Smart Brush tool, Detail Smart Brush tool and Magic Extractor, which combine both drawing and colour selection by using an approach that automatically creates selections based on the areas the user has painted



EDITING EXISTING SELECTIONS

WITH some complex images, no one selection technique will be able to isolate all the pixels required; instead, a combination of tools is needed to make the final outline. To aid with this, Adobe has included several possibilities in the options bar of the various selection tools.

Using these options it is possible to 'add to' or 'subtract from' an existing selection or even use the 'intersection' of two separate selections as the basis for a third. To do so, simply choose a different selection option

when using a new tool. For those who prefer to use keyboard shortcuts, holding down the Shift key while using a selection tool will add to an existing outline, whereas using the Alt/Opt key will subtract from it.

All this may seem a little complex to start with, but it is important to persevere, as good selecting skills are critical for a lot of advanced editing techniques. Besides, after some practice, making multi-tool complex selections will become second nature to you.

There are three options available for editing the shape of selections: adding to, subtracting from, or using the intersection of two selections

SELECTION EDITING SUMMARY

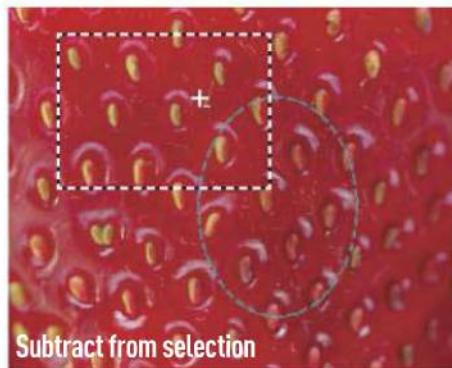
Add to a selection by either holding down the Shift key while using another selection tool or clicking the Add to Selection button in the options bar (see below, far left).

Subtract from a selection by either holding down the Alt/Opt key while using another selection tool or by clicking the Subtract from Selection button in the options bar (see below left).

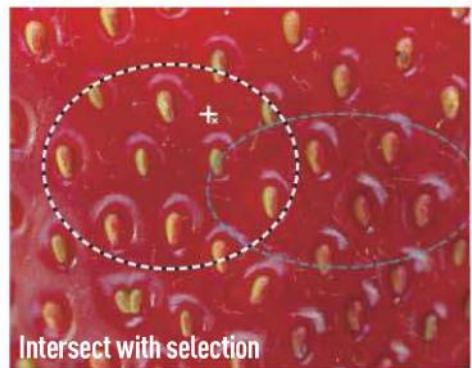
Use the intersection of a new and existing selection to form a third outline by clicking the Intersect with Selection button in the options bar before making a new selection (see below).



Add to selection



Subtract from selection



Intersect with selection

SELECTION TOOLS



MARQUEE TOOLS

By clicking and dragging the Rectangular or Elliptical Marquees, it is possible to draw rectangle and oval-shaped selections. Holding down the Shift key while using these tools will restrict the selection to square or circular shapes, while using the Alt/Opt key will draw the selections from their centres.



LASSO TOOLS

The normal Lasso tool works like a pencil, allowing the user to draw freehand shapes for selections. In contrast, the Polygonal Lasso tool draws straight edge lines between mouse-click points. Either of these features can be used to outline and select irregular-shaped image parts. A third tool, the Magnetic Lasso, helps with the drawing process by aligning the outline with the edge of objects automatically. It uses contrast in colour and tone as a basis for determining the edge of an object.



SELECTION BRUSH

This tool lets you paint a selection onto your image. The size, shape and edge softness of the selection are based on the brush properties that are currently set. These can be altered in the Brush Presets pop-up palette located in the options bar. The Selection Brush tool is nested in the tool bar with the Quick Selection tool.



MAGIC WAND

The Magic Wand makes selections based on colour and tone. When the user clicks on an image with the Magic Wand tool, Elements searches the picture for pixels that have a similar colour and tone. With large images this process can take a little time, but the end result is a selection of all similar pixels across the whole picture.



QUICK SELECTION

The Quick Selection tool (previously called the Magic Selection Brush) provides Elements users with a unique approach to creating and modifying selections. As we have seen, when using the Selection Brush the user must paint over the area to be encompassed by the selection. The accuracy of this painting step determines the accuracy of the final selection. For example, painting over an edge accidentally will result in the creation of a selection that goes beyond this picture part.

SELECTION SHORTCUT KEYS

- **Ctrl/Cmd+D** to deselect or remove an existing selection
- **Ctrl/Cmd+H** to hide a selection
- **Ctrl/Cmd+A** to select all the photo
- **Shift+Ctrl/Cmd+I** to inverse a selection
- **Alt/Opt+Ctrl/Cmd+D** to feather the edge of a selection

ALSO WHEN CREATING SELECTIONS YOU CAN

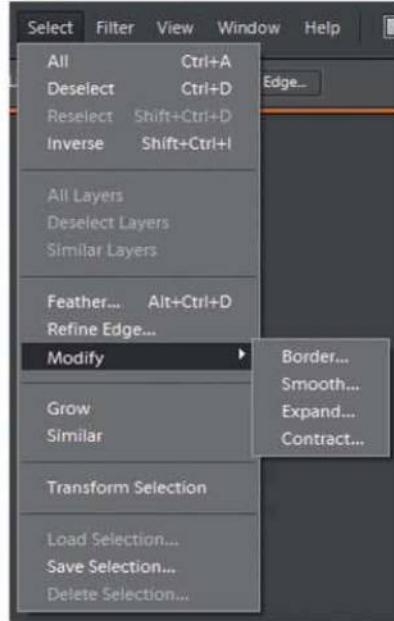
- Hold down the **Shift** key as you draw a marquee to constrain the shape to a square or circle
- Hold down the **Alt/Opt** key to draw the marquee from the centre rather than the edge
- Hold down the **Shift** key to add to an existing selection
- Hold down the **Alt/Opt** key to subtract from an existing selection
- Hold down the **Shift and Alt/Opt** keys to create a new selection from the intersection of two selections

MODIFYING THE SELECTION EDGE

AS WELL as being able to change the shape of existing selections by adding to or subtracting from them, it is possible to refine the characteristics of the selection edge. By default, when you create a selection the edge is hard and sharp. If you use the selection to isolate some changes you are making to an image, for example, there will be a distinct line where the changed area ends and the unchanged area starts. For this reason, Adobe has included a range of options for altering the characteristics of the selection edge. The most well known of these is Feather, which smooths the transition between selected and non-selected areas, making the boundary between changed and unchanged areas less distinct. Other options include Border, Smooth, Expand and Grow. These commands can be found as menu options in the Select and Select>Modify menus, with Smooth, Feather, Contract, and Expand also located in the Refine Edge dialogue box.

SELECTION MODIFICATION SUMMARY

- **Select>Feather** adjusts the smoothness of the transition between selected and non-selected areas. Low values are used for sharp-edged selections and higher values for softer ones
- **Select>Modify>Border** creates a border of a specific pixel width at the selection's edge
- Add colour to this border using the **Edit>Fill** command. This option only creates soft-edged borders. Use **Edit>Stroke** to create hard-edged lines around a selection
- **Select>Modify>Smooth** searches for unselected pixels within the nominated



THE REFINE EDGE DIALOGUE

REFINE Edge is accessed either via the button now present in all the selection tools' options bars, or via the Select>Refine Edge menu entry. The dialogue brings together three different controls for adjusting the edges of the selection – Smooth, Feather, Contract/Expand – with two selection edge preview options: marching ants and red mask overlay (see above).

These edge controls previously only existed as separate entries in either the Select or Select>Modify menu. Bringing them together in one dialogue, and providing live preview options as well, means that the refining activity is a lot more accurate, as you are able to see the results of the changes made to any of the controls reflected in the image itself. This is especially true when you are feathering a selection edge.



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TRANSFORM THE SHAPE OF YOUR PHOTOS

THE RECOMPOSE feature

(Image>Recompose) is new for Photoshop Elements 8. Although not strictly a selection tool, it can be used when transforming the shape of a picture to isolate the parts of the image that you want to change, and those you don't, during the reshaping process. You simply select the feature and paint over the areas marked for protection using a special green-coloured brush. The rest of the photo is left untouched, signifying to Elements that this detail can be adjusted during the transformation.

After



PRO'S TIP

When creating a composition that is larger than the original photo, use the Crop tool and first drag it out to make a larger canvas before then using the Recompose tool to extend the picture

RECOMPOSE IN ACTION

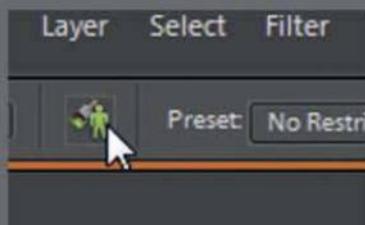
1 With an image open in the Full Edit workspace, select the Recompose tool from the toolbar. As the feature is grouped with the Crop tool it may be necessary to click on the small arrow at the bottom right of the tool icon to reveal the Recompose tool first before you can select it.



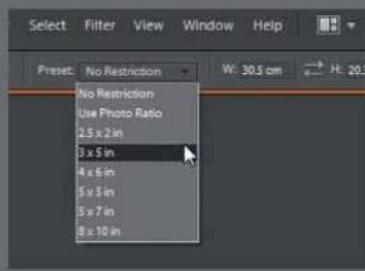
2 Use the Mark For Protection brush (green) to paint over areas of the photo you don't want to change during the transformation process. Use the Mark For Deletion brush (red) to paint over areas of the photo that you want removed from the picture during the transformation process.



3 Alternatively you can click the Highlight Skin Tones button to automatically paint green onto the skin-coloured areas of the photo. Use the Eraser tools to fine-tune the protection and deletion areas.



4 Choose a crop size from the Preset menu on the options bar to reshape the picture to a specific format. Type in actual dimensions in the Height and Width text boxes for a custom size or for dimensions not listed on the Presets menu.



5 For custom scaling, drag one of the edge or corner handles to alter the shape of the photo. Click the green tick icon at the bottom of the window to commit to the transformation.





SMART BRUSHES

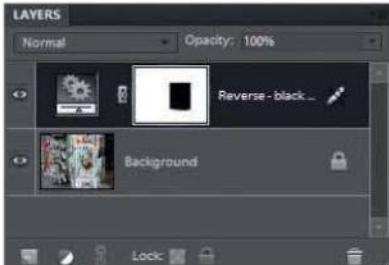
ONE OF the major changes introduced in Photoshop Elements 7 was the ability to select and make changes with one tool. The Smart Brush tool brings a whole new level of ease to the process of changing specific areas of your photo. It combines the selecting abilities of the Quick Selection tool with the enhancement options available via adjustment layers.

Unlike the traditional process of first making a selection and then applying the adjustment, the Smart Brush tool creates the selection and applies the adjustment as the user paints over the image. The type of adjustment applied can be selected from a list of more than 65. Each is applied as a masked layer, making the tool as powerful as it is easy to use (see below).

These presets are grouped under general headings in the Preset Chooser located in the options bar. Here you will find options for altering image characteristics such as colour, tone and saturation, as well as subject-based enhancements such as brightening teeth or making a dull sky bluer and, of course, a bunch of special effects changes.

Preset entries can be displayed in a list or thumbnail form by selecting one of the options that are revealed when pressing the double sideways arrows in the top left of the Presets window.

The Smart Brush tool is only available in the Full Edit workspace.



SMART BRUSH IN ACTION

1 With the Smart Brush tool active, go to the options bar and select the type of enhancement from the Preset Chooser pop-up menu.



2 Now paint over the areas that you wish to select and enhance.



3 After the first selection area is drawn, the tool's mode automatically changes to Add to Selection so that you can include extra areas in the selection.



4 Subtract from the selection by painting over new areas after switching to the Subtract From Selection mode using the buttons in the options bar, or in the floating palette at the top right of the photo.



FINE-TUNING SMART BRUSH SELECTIONS

Just like the other selection tools, it is possible to add to or take away from an existing selection. This gives you the chance to fine-tune the areas of the image that the Smart Brush tool has changed. You can switch between selection modes in three different ways:

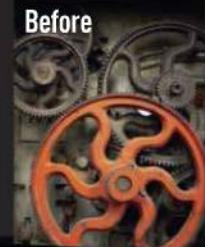
- By choosing an entry from the mode buttons on the left of the options bar
- By using one of the shortcut keys: Shift to add, Alt/Opt to subtract
- By choosing one of the mode entries from the buttons displayed in the new floating palette located at the top-left of the open image

SMART BRUSHES EXAMPLES

Using the Posterize feature, this Smart Brush adjustment, called Rubber Stamp, converts just the background to black & white. The slider control in the adjustments panel lets you to change the point at which detail changes from black to white.



Before



After



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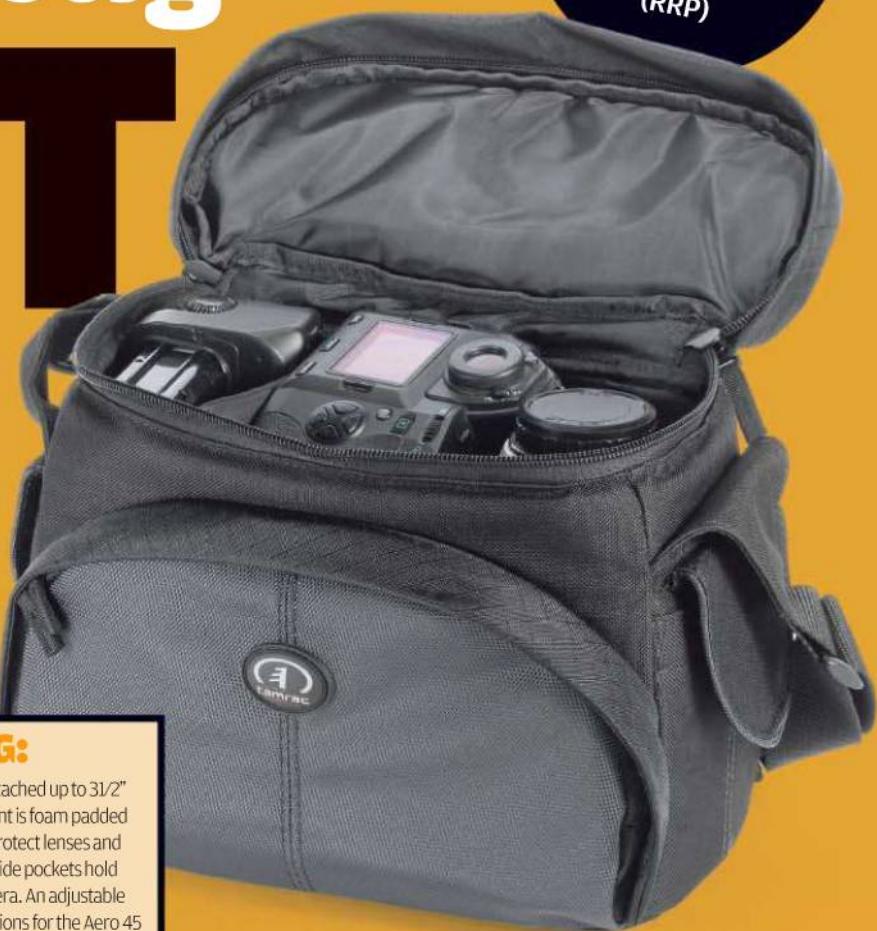
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AP appraisal

Expert advice, help and tips from AP Editor **Damien Demolder**



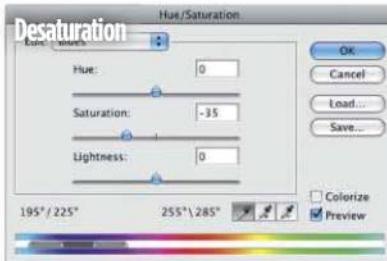
Jaguar eye

Adrian Beasley

Sony Alpha 900, 24-70mm, 1/350sec at f/2.8, ISO 200

ADRIAN tells me that he wanted to capture a wild but focused eye against the restraining bars of its cage, and with this picture of a jaguar taken at the Cat Survival Trust in Welwyn, Hertfordshire, he has done just that. I think he's done a splendid job of capturing the scene, and that unmistakable colouring of the jaguar immediately brings to mind a fierce, wild, roaming creature, now contained within this small window that Adrian has created from the wire mesh of its cage. It is a wonderfully composed image, and Adrian has made the best of the good fortune he had in capturing the jaguar's eye in such a great place between the bars. He has also got the bars completely parallel to the edges of the frame so there is no distortion.

I suspect from the contrast in this scene that it was shot on a mostly overcast day, but one in which there was still some blue in the sky. The lighting is quite flat, which is nice, but Adrian has used the saturation slider to create a little more impact, which is fine except for the fact that he has made the jaguar's eyelid turn very blue. As I doubt that this is a cross-dressing

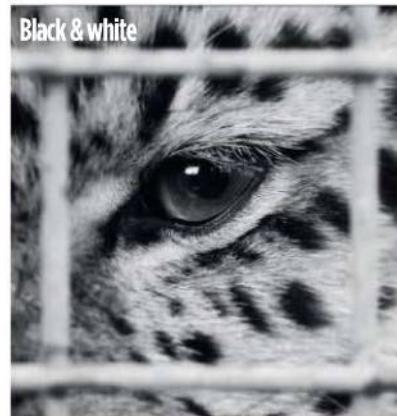


jaguar wearing eyeliner, I have used the saturation slider to reduce the impact of the blue channel and make the eyelid black again. It has also reduced the saturation of the eye itself, which I think makes it look more realistic, and taken some of the blue out of the bars which, while perhaps a bit of a shame, again makes them look more realistic. Despite this, I really have not changed Adrian's picture a great deal, and I think he has done a fantastic job himself of creating a really nice and really strong image. He deserves all the credit for this, and for that reason this is my picture of the week.

As a final note, I tried converting the image to black & white using the Channel Mixer, where I drew most heavily from the blue and green channels to create quite a bit of contrast.

I think it works nicely, but I must stress that it is not better than Adrian's version, just an alternative.

PICTURE
OF THE
WEEK



TOP TIP

Capturing a frame within a frame is a very powerful compositional tool, and looking for ways to enclose your subject in a scene will always pay dividends

WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

JESSOPS
Advice for life

Pelicans

Ruth Jennings

Minolta Dynax 5, 28-80mm, Boots slide film, ISO 200

PELICANS make excellent photographic subjects. In fact, there is one in St James's Park in London, not far from the AP office, that gets photographed pretty much all day, every day. Pelicans stand tall, they're unusual for us to see and they pose rather well for photographs. Combined with their small eyes and their interesting long beaks and feathers,

pelicans can often make exciting images. However, including a pelican in your shot is not enough in itself to generate that interest.

Ruth took this picture at Wingham Wildlife Park in Kent, but the problem is that the pelicans are positioned below Ruth, so she's having to look down on them and photograph them from above. Also, it's hardly a picturesque setting, with yellowy-brown mud and water.

In a situation such as this it is difficult for anyone to take an attractive picture. While the viewer will see that this is a picture of pelicans, it's hardly like the pelicans you see

in Greek travel brochures. Sometimes you just have to accept that you're not going to get an exciting picture, and you're better off just enjoying watching the birds.

The only way Ruth could really have salvaged this situation would have been to zoom right in and photograph just a small detail of the bird, trying to exclude the background. Or perhaps if she had got down on her belly she could have photographed the birds with some sky or another interesting element in the background, though by looking at the horrible squidgey mud I can fully forgive her for not doing so.

SEE YOUR
PICTURES
IN PRINT



TOP TIP

Wildlife and children should generally not be photographed from above. If you want to create a strong connection between your subject and your viewer, you need to get down to the same level as the subject you are photographing



Toilet block and tree

David Griffiths

Olympus OM-1n, 50mm, 1/100sec at f/9.5, Fujichrome Sensia 100, polariser

TREES make spectacular photographic subjects, and there are so many different shapes, colours and heights that they are surely one of the photographer's best friends. This picture from David shows a magnificent tree, standing very tall with its branches stretched out like arms; it's very majestic. Also, David has photographed it on a brilliant day, and a bright-blue sky really helps to show off how beautifully green its leaves are, and the fluffy white clouds on the horizon in the distance emphasise its height.

Before I examined this slide under the magnifier, I could see a small hut with some boats in front of it that looked like a kind of American Midwest boat shed scene, and I got rather excited by it. When I read David's letter, though, he explained that the tree is growing next to a toilet block, and on closer inspection I could see that he is

in fact correct. As a result, it's very difficult to get around the fact that next to this magnificent tree, David is asking the viewer to look at male and female signs, an open toilet door and a car park with a car in it. When you see this, the romance suddenly leaks from the picture like water from a bucket with a hole in it.

David makes the interesting point that a friend of his who was born and grew up near Burry Port Harbour, where this was taken, says he has never noticed this tree. David told him that when you take up photography you learn to see and appreciate things that most other people just walk past. He's absolutely right: as photographers, we are always on the lookout for exciting subjects, but as with Ruth and her pelicans (above), sometimes it's better just to leave your camera in your bag, appreciate the subject matter with your eyes and understand that it's probably never going to make a good picture. It's a terrible shame because it really is a brilliant tree, and David has done well in the circumstances to make such an appealing composition. Unfortunately, though, the picture amounts to a serious composition with an element that everyone will see as a bit of a joke.

Ask AP

Let the AP team answer your photographic queries



SIZE DIFFERENCES

Q Angela Nicholson's article on APS-C vs full frame (AP 6 March) begs a question I have long wanted to ask: why are DSLRs so much bigger than film SLRs? If the full-frame sensor is the same size as a 35mm negative, why is a Canon EOS 5D so massive compared to, say, an Olympus OM10? Even the APS-C DSLRs are much bigger than 35mm SLRs, and especially those few APS SLRs, such as my old Nikon Pronea.

For this reason I favour the Micro Four Thirds system, but my latest acquisition, a Panasonic Lumix DMC-GF1, dwarfs the Pentax Auto 110 that I used years ago, despite, I assume, having similar sensor/negative sizes. **Adrian Johnson**

A There are a few reasons for the increase in bulk when comparing film and digital SLRs, but most of these stem back to the same thing: there is more going on in a digital SLR than there is in a film camera. While sensor sizes may be comparable to, or smaller than, 35mm film, there is an awful lot more electronics in the back of a DSLR camera. An image-processing chip, TFT viewscreen and controls for operating the camera all take up space, and then there is the larger battery to help power this.

It's interesting you mention Olympus

and the OM10. The company is still known for producing some of the smallest DSLRs on the market today, with groundbreaking models like the E-450 combining a full feature set with diminutive size. Olympus even reintroduced a pancake lens.

Micro Four Thirds is an interesting development, doing away with the mirror box and traditional viewfinder to save on size. It's perhaps a little unfair to compare your new Panasonic camera with the Pentax Auto 110, though, as the area of 110 film was much smaller than the Micro Four Thirds chip. **Ian Farrell**

DIGITAL TRIGGER TIP

A I have a tip for Canon DSLR owners who want to trigger their Canon digital cameras with a traditional cable release: it can be done using genuine Canon accessories. As long as the camera is equipped with an N3 remote socket (found on EOS 40D, 5D, 1D and 1Ds models) and not a remote socket taking a 2.5mm audio plug, just buy a remote cable adapter T3, originally designed for the first series of EOS film cameras (such as the EOS 620, RT, 1, 5, 10 and 1N) that were

equipped with a T3 socket and pair it with a Canon RA-N3 remote switch adapter that converts T3 accessories to work with an N3 socket. These adapters are available from Canon. The remote cable adapter T3 has a T3 male connector at one end and a microswitch with a female-threaded cable socket at the other. **Geoff Plitz**

A I'm sure your idea would work, Geoff, although it might cost more than actually buying a new Canon electronic remote release. Applications

for a traditional cable release are limited these days and specific to accessories such as older macro bellows, which may not be compatible with the EOS platform anyway. **Ian Farrell**

DOTTED LINES

Q A few months ago I went out with my camera during a heavy snowfall. I was fascinated by the way the snowflakes were being lit up by the sodium streetlights, so I shot some images of them. Instead of seeing nice smooth trails, the results show (at 100%) dotted lines. Could you tell me why my camera has represented a moving subject in this way? I used a Minolta A1 handheld at maximum aperture and quite a low shutter speed. The image stabiliser was on. **Dave Price**

A The dotted lines you are seeing are most likely due to the rapid flickering of the streetlights that were lighting the scene. As this was the only source of illumination, you are seeing the flakes lit up momentarily, rather than all the time, resulting in the streaked pattern you describe. You can see the same effect if you set a medium-to-long exposure and move the camera around quickly in front of such a streetlight as you trip the shutter, with the resulting light trails being dotted, not solid, lines. **Ian Farrell**

BEIRETTE SERVICING

Q Although I use Olympus digital cameras, my father recently gave up photography due to bad eyesight and gave me his prized Beirette camera. It was made in East Germany and has a Priomat lens, on which is written 'Meritar 2.9/45 E.Ludwig'. There is no other information on the camera. I ran a roll of 35mm film through it and it produced some great results. The only problem is that the shutter button sticks. As it is a family keepsake, could you tell me where I could get the camera serviced? **Paul Wynn**

FROM THE AP FORUM

Web-hosting advice

Plasticflower asks I am hoping to set up a pet photography business in the near future, and am looking for a website or web-hosting company that I can sell my photos through. Setting up a website wouldn't be a problem, but I think that after the basic info, gallery and contact pages, producing sales pages would be a bit more complicated. I know PhotoBox has a Pro site that I could link to. Has anyone used this service or does anyone know of a good web-hosting site I could use to have my info and sales pages in

eFrame online framing service

Getting your images framed and mounted can often be costly and frustrating, but eFrame's online framing service should take away some of the hassle. **Richard Sibley** tries it out

LIKE most photographers, I don't print and display as many of my photographs as I should. This has become even more true in the digital age, where it is far simpler to show your images on a computer screen or even an HD television. However, it just isn't the same as looking at a good-quality print. The trouble is I have piles of prints that just sit in a portfolio case or in a draw, so the world will never get to enjoy my glorious holiday photos.

Unfortunately, getting your pictures framed can be exercise in frustration, as it is often a challenge to find the right size of frame in a suitable style. Equally, having a local picture framer make a bespoke frame can prove very expensive. Like most things in life, though, there is a solution to the problem that can be found on the internet.

eFrame is an online framing service that allows you to design your own bespoke picture frame. The company will then build and send the frame to you, ready for you to mount and frame your image.

SOFTWARE

The entire design process takes place using online software that can be found on the eFrame website (www.eframe.co.uk). The software allows you the choice of designing a frame, a mount or both. I opted to create both.

Perhaps the most useful feature of the eFrame service is that you can upload a small version of the image that you wish to

frame. This allows you to visualise how your finished and framed print will look, which is extremely handy when deciding what colours and materials to use.

MATHS AND MOUNTS

The most complicated part of the process is performing some basic maths. To make sure that your mount is the correct size you must measure the size of your print and then ensure that the mount opening is slightly smaller than this. This will allow your print to sit neatly behind the mount window, but without cropping into the image too much. Of course, the easiest way to do this is to make sure your print has a small border around the image.

After you have worked out the size of the mount opening, you simply need to select the size of the mount border. Normally this would be the same width along each edge.

There are seven different types of mount style available, from a simple single mount to the extravagant Luxury Deep-Bevel double mount with V groove. Besides the classic black and white options, there is a selection of pastel shades and, for the more adventurous, a small selection of bolder colours. I opted for a conservative white and black double mount.

FRAMES

One of the most impressive features of eFrame is the huge variety of framing



My chosen print fitted perfectly in the bespoke frame

materials that are available. From simple unfinished wooden frames to brightly coloured metal ones, there is something to suit every taste.

I chose a black 28mm wooden frame to complement my chosen mount. However, using the software I went through a variety of different size and colour combinations before eventually making my selection.

GLAZING AND ACCESSORIES

With your frame and mount designed, eFrame also gives you the option to choose how the frame will be glazed. As standard, each frame comes with acrylic glazing, with glass available at an extra cost.

Similarly, there are a number of different accessories available to help mount your framed print. I bought some hanging hooks and also some foam frame bumpers to prevent the frame from marking the wall I will be hanging it on. **AP**

The interface of the eFrame website is straightforward and easy to use, even for a first-time user

Verdict

MY FINAL frame measured 57x75cm with a double bevel-edged black & white mount. After the addition of an archival barrier board, foam bumpers and picture hooks, the frame came to just over £70. However, I found that a basic, custom-made A4 frame could cost as little as £20. The frame arrived a few days after ordering, well packaged and damage free, and it was

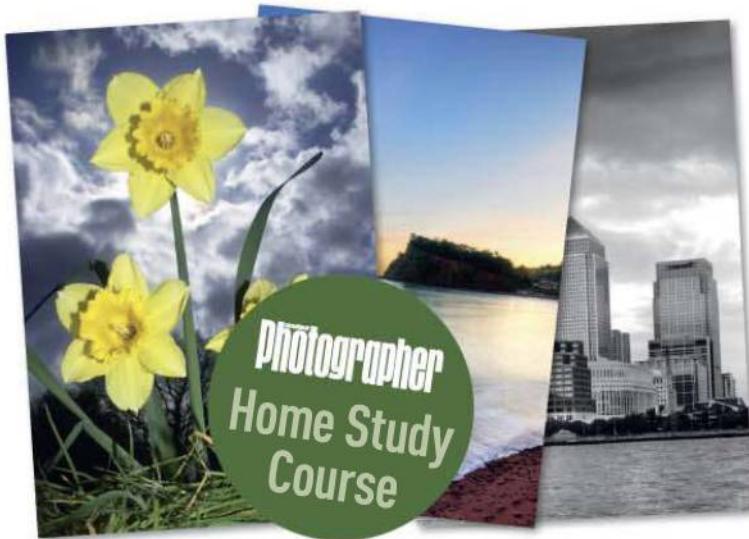
simple to fit my A2+ size print into the frame and mount.

While I'm sure it is cheaper to go to a large Swedish furniture shop for generic frames, the convenience and quality of the eFrame online service can only be matched by bespoke high-street picture-framing services. When this is considered, eFrame represents good value and gives you the perfect opportunity to make some prints to put on your wall.



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HOW MUCH DO THEY COST?

Prices vary hugely according to the condition, desirability and completeness of the camera. There is no established market price for the Royal Ruby, but expect to pay at least £600. Any decent and complete half-plate wood and brass Thornton Pickard with a quality lens will cost a minimum of £250, and really good ones or unusual customised versions can cost double that. Hand-and-stand cameras and Ruby Reflexes fetch between £50 and £200, with rollfilm cameras costing up to £40.



Thornton Pickard Royal Ruby

Ivor Matanle tells the story of the best that Altrincham could sell

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THORNTON Pickard of Altrincham in Cheshire had been in existence for just 14 years when it launched its top-of-the range model, the Royal Ruby, in 1902/03 (sources differ on the exact date). The Royal Ruby was among the best studio cameras of its day, with more movements than most, making it a more versatile studio or architectural camera. A beautifully constructed mahogany and brass camera, with rack-and-pinion movement of the inner and outer frames, plus a rack and pinion to move the rear standard along the outer bed, it was everything a wealthy and expert amateur could desire. However, it also provided many commercial photographers with the ultimate piece of studio and location equipment for the Edwardian age.

The Royal Ruby was, and remains, expensive. It was usually a triple-extension

camera, although a double-extension version was available, and it was capable of extreme close-up work. The rear standard could be brought close to the front standard for wideangle work, when the lens in use had a very short back focus. Versions were made in quarter-plate, half-plate, 5x4in and whole-plate, and in 9x12cm as double extension only. Beautifully made double dark-slides were also constructed of the finest mahogany to hold the glass plates and to fit into the reversible back with spring-mounted focusing screen. The camera had rising front, swing-and-tilt back and tilting front. Most were supplied with a Thornton Pickard roller-blind shutter behind the lens, although some were made with Thornton Pickard's own focal-plane shutter at the back, which, like the camera, was a gem

of design in polished mahogany and brass.

The Royal Ruby remained an aspirational camera until well into the 1920s and stayed in production until 1939.

LENSSES

Most early Royal Ruby models were sold with a Rapid Rectilinear lens (two achromatic doublets back to back) in a brass mount. The aperture was usually f/7.7, which was about the limit for the rapid rectilinear design, with wheel stops or Waterhouse stops – iris diaphragms were uncommon. The lenses were branded as Thornton Pickard Rapid Rectiliars, but were made by British lens manufacturers such as Dallmeyer, Aldis or Ross. As the detailed design of the Ruby was improved, the choice of lenses became much wider.

In 1907, a new strut and front





Half-plate Imperial 18cm f/6.8 Voigtländer Collinear III lens
Triple-Extension
One of Thornton Pickard's best-selling models

On T&P Time and Instant roller-blind shutter

Royal Ruby
Half-plate

YOU MAY ALSO LIKE...

A Lancaster Instantograph, the best-selling camera of the 1890s

Quarter-plate Folding Ruby No2

Hand-and-stand, c1914.
Thornton Pickard's competitor to the Sanderson

Aldis Anastigmat lens

standard design was introduced to allow greater movement of the front standard upon which the lens was mounted. In 1909, a 'tropical' version in teak with screwed joints was offered, and at that stage brass binding could be ordered either on the teak tropical model or on the mahogany camera. The Royal Ruby continued to develop and be improved until well into the 1920s.

BACKGROUND

Financed by the Pickard family, the Thornton Pickard business was formed in 1888 by Edgar Pickard and John Thornton. The company moved, in 1891, from central Manchester to Altrincham in Cheshire, where an astonishing number of different camera types were announced and manufactured. In March 1897, just after Thornton Pickard became a limited company and thereby acquired Thornton's patents, Edgar Pickard died of a perforated ulcer, aged just 35. Shortly afterwards, Thornton resigned. The Thornton Pickard Manufacturing Company Limited was now wholly owned and managed by Pickards.

Before 1910, most of the Thornton Pickard range consisted of field cameras, hand-and-stand cameras and strut cameras. Field cameras, then as now, had a ground-glass focusing screen at the back, no viewfinder and a definite requirement for a tripod and darkcloth. The lens was focused by movement of the

bellows upon which the lens was mounted.

Among the field cameras preceding the Royal Ruby were the Tourist, with a revolving lens turret holding two quickly interchangeable lenses, the Artist, the Imperial and the Popular. However, the Ruby, a double-extension camera in a whole range of formats, was the company's first success story. A lesser version of the Ruby, which was simpler and less well finished, was sold (more cheaply) as the Amber.

Despite the pre-eminence of the Royal Ruby, the Imperial, or its successor the Imperial Triple-Extension, is probably the best-known Thornton Pickard model today, because so many were sold. The Imperial appeared just before the Royal Ruby in 1902, and was also in mahogany with brass fittings, although less lavishly finished. Its place was taken by the more versatile Imperial Triple Extension, first available in 1904, initially in half-plate format, although quarter-plate, 5x4in, 9x12cm and postcard versions became available. In 1907, a half-plate version with a focal-plane shutter was introduced, and since the camera still had a roller-blind shutter behind the lens, it became known as the Imperial Triple Extension Two-Shutter Camera.

The models kept on coming. The Imperial Perfecta, made from 1907-1918, was an Imperial Triple-Extension with rack-and-pinion body focusing and 'Universal Swinging Front'; the College of 1907 was a low-cost double-extension camera with

WATCH OUT FOR Royal Ruby

Examine any Royal Ruby or other wooden camera closely for damaged or split components and whether it has its ground-glass focusing screen.

Ruby Reflex

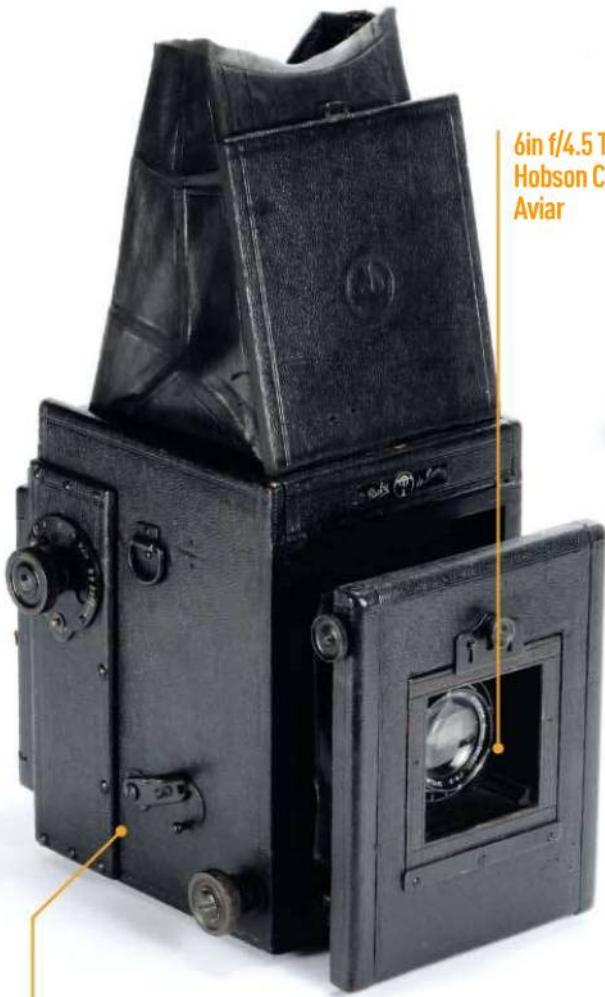
If you buy a Ruby Reflex with a rollfilm back, make sure the shutter works, that the focal-plane blinds are undamaged, that the bellows are light-proof, the lens is clean and unscratched, and that the rollfilm back is sound and doesn't scratch the film. If you also fancy using a Ruby folding rollfilm camera, make sure it is an 8-on-120 version - there were larger formats for which film is unavailable.

the back hinged directly to the baseboard and very limited movements; the Tribune of 1907 was the least expensive field camera made by Thornton Pickard, priced at just one guinea (£1.05). This had a simple achromatic lens, a Time and Instantaneous shutter, a reversing swing back and a rising front, but no other movements. In 1909 came the Praetor, a modified version of the College; the Combination Imperial, essentially an Imperial with the back and the dark slides modified to take both postcard and 5x4in plates without using additional slides; and the Imperial Korona, later renamed the Crown Imperial.

HAND-AND-STAND CAMERAS

At the turn of the 19th and 20th centuries, there was a growing market for plate cameras with viewfinders that could be used on a tripod like a field camera or handheld and focused by estimation using a focusing scale on the baseboard. These became known as hand-and-stand cameras.

After a first shot at a hand-and-stand model in 1895 with the Hand Camera, Thornton Pickard moved on to a self-erecting quarter-plate Focal Plane Hand Camera in 1901. In 1902 came the Automan Oxford, a developed version that could take a rollfilm holder, and the Rollfilm Automan. By 1907, it was apparent that the Automan cameras were too expensive to be sold in large quantities, so the cheaper Nimrod Automan series



Ruby-De Luxe single-lens reflex

Quarter-plate made after 1923

appeared with the most important features of the Automan but a simplified design. Nimrod Automan Nos 1, 2, 3 and 4 had progressively more features and higher prices. Perhaps the most significant hand-and-stand cameras were the Folding Ruby models, launched in 1907, bearing a distinct resemblance to the rival Sanderson hand-and-stand cameras, and continuing until 1918.

RUBY REFLEXES

Thornton Pickard did not produce a single-lens reflex model until the Ruby Reflex in 1909-10. At first it had the type of focal-plane shutter offered in Imperial and some Royal Ruby cameras, and then in 1910 it was fitted with the 'Unit' focal-plane shutter. The Ruby Reflex was available as quarter-plate, half-plate, 5x4in, 9x12cm or postcard, with the 5x4in, 9x12cm and postcard versions offering either horizontal or square reversing back.

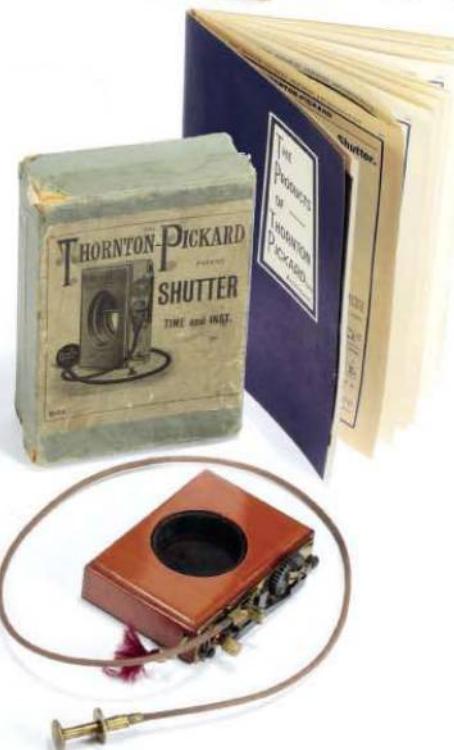
Introduced with the Ruby Reflex range in 1909 was the Royal Ruby Reflex, a different design with the bellows moved on racks on a baseboard, and an 'Omniflex' front permitting movements in the manner of a hand-and-stand camera. All sorts of other SLR models were launched over the years. These included the Bijou Ruby (3½x2½in) in 1911; the Imperial Reflex in 1913 and the Special Ruby Reflex in 1914, both lower-cost versions of the Ruby Reflex; the Victory in 1919; the Ruby De-Lux in 1923; and

6in f/4.5 Taylor Hobson Cooke Aviar



Stereo Puck

A simple camera for making 3D stereo pairs, together with its stereo viewer and box



Roller-blind shutter

A Thornton Pickard shutter with its box and a 1914 catalogue

'Perhaps the most significant hand-and-stand cameras were the Folding Ruby models launched in 1907'

the Junior Special Ruby Reflex in 1924, a model that continued until 1939.

VOLUME MARKET

In 1909, Thornton Pickard, hunting for a volume market, began a series of pocket and compact cameras using small plates rather than rollfilm. The models range from the Wafer, the Weenie and the Patent Cantilever Front of 1909, through the Pluma and Derrick of 1910 to the Imperial Pocket Series of 1911-1923. In 1912 the company announced a folding twin-lens reflex, with the two lenses on separate sets of bellows. In 1921 came the Filmperial and in 1923 the Filmak, the last two, despite their names, still being plate cameras.

Things were tough for Thornton Pickard in the 1920s. The Folding Imperial of 1924 kicked off the company's rush for the snapshot market, and the folding Ruby Rollfilm models of 1925-1934, based on American Ansco cameras that

were discontinued just before the Ruby Rollfilm models were launched, gained the company some success.

The box cameras started with the Filma in 1912 and the Snappa of 1913, and achieved market success with the Puck of 1925-1935, which went through several variants, including the Stereo Puck and the Two-Picture Puck.

Thornton Pickard effectively ended camera production in the face of changing technologies and market interests in 1939, with the Royal Ruby remaining the flagship model until the end.

ACCESSORIES

There were inevitably a lot of accessories in the Thornton Pickard catalogues, from plumb lines and tripods to turntable heads and cut film carriers, but few were camera-specific. From 1919 film-pack adapters were available. The company also manufactured enlargers and magic lanterns. **AP**

1888	Thornton Pickard founded
1888	Ruby, Artist and Popular models announced
1891	Company moves to Altrincham
1896	Amber model announced
1902	Imperial Double Extension appears
1903	Royal Ruby announced
1904	Imperial Triple Extension announced
1909	Praetor, Imperial Korona and Ruby Reflex appear
1912	Imperial Perfecta and College cameras appear
1913	Snappa announced
1925	Puck Box camera and Ruby Rollfilm cameras on sale
1933	Stereo Puck appears
1939	Camera production ends

Marketplace

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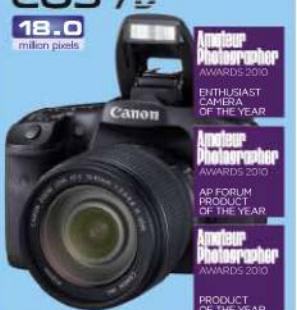
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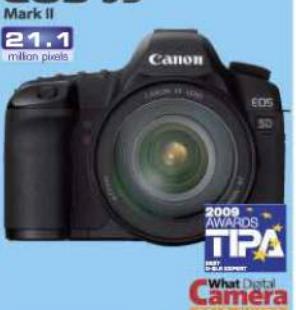
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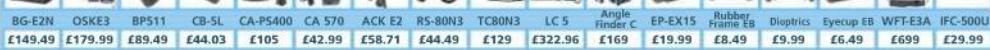
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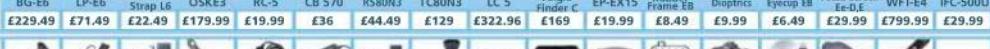
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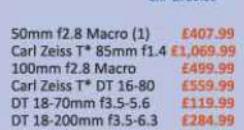
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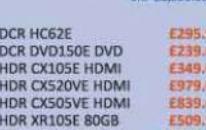
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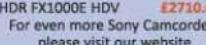


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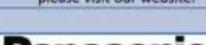
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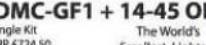
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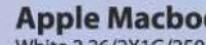


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LEAF/ROLLEIFLEX 100/200/300mm

... NEW	£1825	ROLLEIFLEX 50mm SCHNEIDER RARE	£1395-£1595	645/AFD	£1395	Nikon Range-finder S2/S3/S4/S5	E895
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LEAF/ROLLEIFLEX 100/200/300mm

... NEW	£1825	ROLLEIFLEX 50mm SCHNEIDER RARE	£1395-£1595	645/AFD	£1395	Nikon Range-finder S2/S3/S4/S5	E895
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LEAF/ROLLEIFLEX 100/200/300mm

... NEW	£1825	ROLLEIFLEX 50mm SCHNEIDER RARE	£1395-£1595	645/AFD	£1395	Nikon Range-finder S2/S3/S4/S5	E895
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LEAF/ROLLEIFLEX 100/200/300mm

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... NEW	£1825	ROLLEIFLEX 50mm SCHNEIDER RARE	£1395-£1595	645/AFD	£1395	Nikon Range-finder S2
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EOS 30 & 28-80mm E++
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EOS 300 & 28-90mm E++
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M7.72x Chrome
M6 'RPS' Edition
M6 0.85x TTL Black
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50mm f1.8 II
180mm f3.5 Macro
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17-40mm f4 USM
17-85mm EF-S IS
18-55mm EF-S IS
20-35mm f3.5-4.5
24-105mm f4L IS
24-105mm f4L IS
70-200mm f2.8L IS
70-200mm f4L USM
70-300mm DO IS
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Sigma 70mm Macro
50-135mm f2.8 Macro
55-300mm f4.5-5.6 DA ED
70-240mm DA Limited
18-55 DAL
16-50 DA* f2.8 SDM
200 DA* f2.8 SDM
300 DA* f2.8 SDM
50-135 DA* f2.8 SDM
55 DA* f1.4 SDM
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55-300/4-5.8 DA UNBOXED
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100/2.8 DFA Macro
50/2.8 DFA Macro
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AF 540 FGZ Flash
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58000 Flash	M-	£299

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Sigma 170-500mm M	£449	
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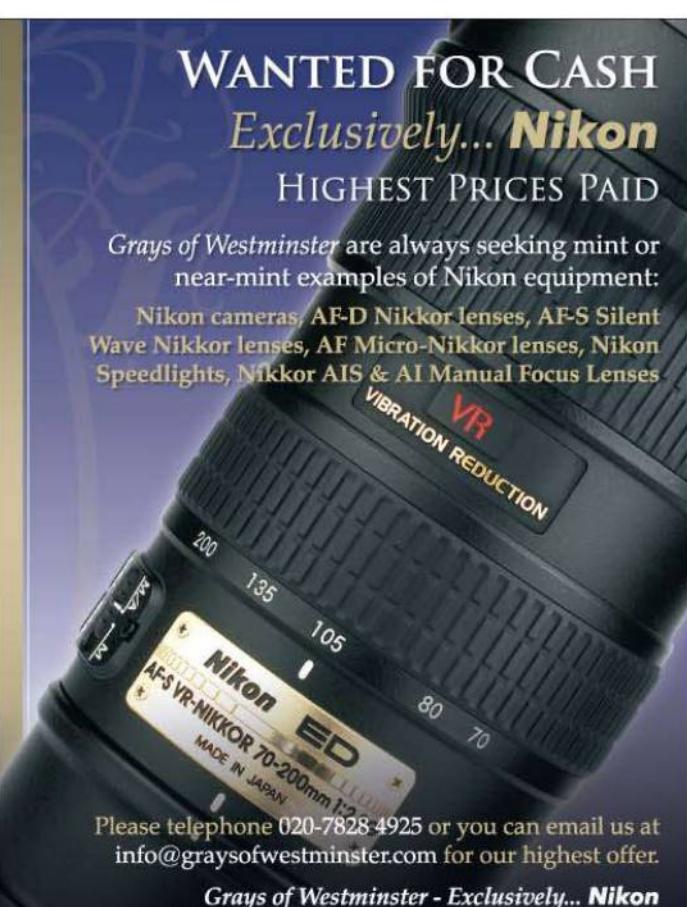
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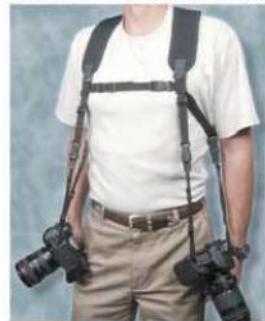
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Group Test, Digital Photo, March 2010

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OGDEN CHESNUTT

... goes on a date, but his camera ends up being the third wheel as he tries to capture the moment for posterity

SHE WAS the first and only woman I'd seen in the gay pub where I drink, unless you count the man who sings in drag on Fridays. This woman sidled up to me at the bar as I was reading the latest AP and thrilling Rick the barman with my reasons for always underexposing an image (I like the rich saturation of colour).

'My ex-husband had a few pictures in there a while back,' she said, and then ordered a pint of the winter warmer like a woman after my own heart. 'He drinks in here. I'm waiting for him now. You guys should really meet.'

Her name was Candace, and after a clumsy explanation as to why I would indeed like to meet her husband, but not for the reasons she suspected, we chatted about the follies of photographers until her ex-husband finally arrived with his new husband. Then, summoning the courage from a well I haven't had to tap in 40-odd years, I asked her to dinner.

'I can't believe that I'm... well, that I'm this old and going on a first date,' I said when our curry arrived.

'I can't believe you took me for curry on a first date,' she said, breaking the poppadoms like a bottle of champagne across the bow.

'Well, I figured a woman who is still friends with her ex-husband and his new husband can't be too caught up in pretensions.'

'It was an adjustment,' she said. 'It's his photography that I cannot accept.' I looked at her quizzically. 'Always with the landscapes. Doesn't that get boring after a while?'

I laughed and agreed with her. Not that I dislike landscapes, but it's good to mix it up a bit. I've often thought you can tell a man's style of photography by the style of his clothes. Neat, prim and precise – he'll be into fine-art landscapes. Generally unkempt like me – well, you probably try a lot of things but aren't too polished at any of them. We carried on chatting like this until she finally said, 'So my break-up story must be pretty obvious. What's yours?'

Caught off-guard, I couldn't say I was a widower because if this goes anywhere she might meet my kids someday. For the same reasons I couldn't tell her that my ex-wife is in prison, so I said: 'I was immature. I was more interested in getting my

hobbies right than my marriage.'

She patted my hand for reassurance, and then continued talking about photographers and how her ex could never just take a quick snap when they were on holiday; he'd have to get everything perfect. I knew it; he dressed far too well! It was during this soliloquy that I did a curious thing and reached into my coat and grabbed my trusty old Pentax SV. Portrait format, a quick twist into focus and I fired off a shot of her sitting there. She looked stunned.

'What was that?' she said.

'I wanted to capture this moment in time,' I said. 'I read once about this actor who met his wife on a movie set and years later a make-up guy from the film posted him a photo he took at the moment when the actor first approached the woman who would be his wife. It got me thinking that we don't record enough of the significant moments in our lives.'

She stopped eating her vindaloo and said: 'Ogden, this is just a meal. There are no promises.'

'Of course not,' I said. 'It's just a photograph!'

'But it's not just a photograph – you have this picture of me now for all time.'

'I don't see how that's so significant,' I said.

'You yourself said this was a significant moment.'

'Two people pushing our age, going on a first date is significant,' I said. 'This is just my hobby, Candace. Would it have been less weird if I'd got up and released a carrier pigeon from my pocket? Because my brother does that, and it's very strange.'

She smiled and we changed the subject, but I didn't dare take my camera out again. It occurred to me that perhaps for those who don't take pictures every day, a photograph has much more meaning. They aren't caught up in the technology of it, but rather the weight of what it means to let someone capture you in a moment of vulnerability. Candace, a retired nurse, has seen enough dead bodies and open wounds in her time that it no longer fazes her, but if I saw someone get hit by a bus, I'd be shocked senseless. Only taking a picture would give me the distance to make sense of it.

She smiled, trying to interrupt my thoughts. 'How is your vindaloo?' I asked.

'Picture perfect,' she said. **AP**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli.

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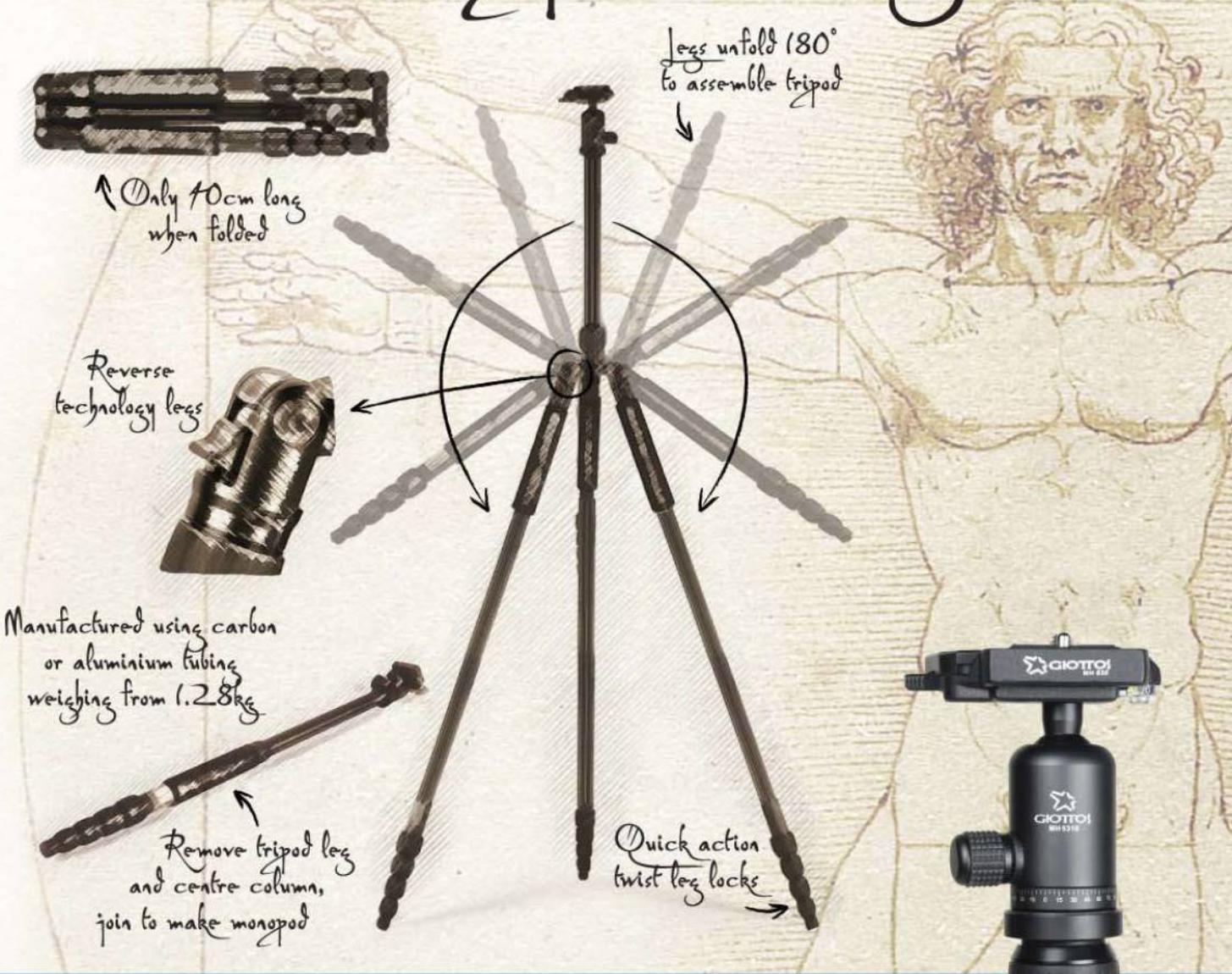


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Vitruvian Tripod, true genius



Inspired by da Vinci's Vitruvian Man, the new Giotto's VGR tripods are designed to offer photographers not only a truly lightweight and compact tripod, but a full function monopod and ball head.

Giotto's have designed the tripod with "reverse technology" legs so that when collapsed they fold through 180° and "surround" the tripod centre column and head – folding down into a unit that measures only 40cm long.

Two VGR models are available, both have a maximum operating height of 157cm and a weight capacity of up to 4kg. The VGR9255 is manufactured using aluminium tubing and weighs 1.5kg while the VGR8255 uses 6 layer carbon tubing and weighs just 1.28kg.

The tripod castings are made from a forged aluminium alloy for strength and the quick action twist leg locks require only 1/8 turn to lock and unlock. A compact ball+socket head with quick release system is supplied.

But it's not just a tripod, simply unscrew the tripod leg, remove the centre column and head then join them together to produce a monopod with a maximum height of 162cm. VGR tripods are supplied with a carry bag.

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